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VICTORIA AND ALBERT MUSEUM

REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR
1923

ILLUSTRATED

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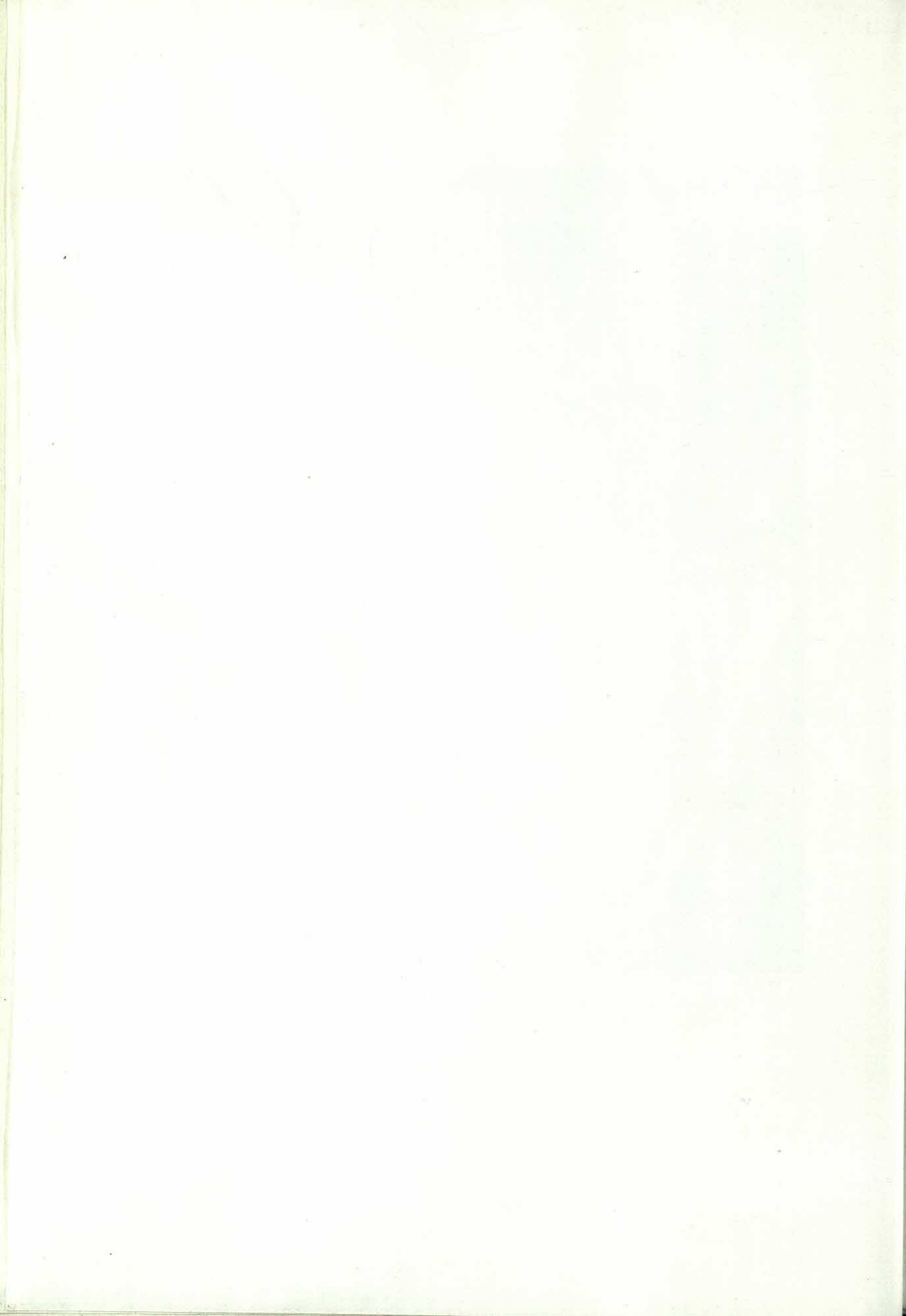


THE ARMS OF THE COUNTS OF KYBURG: PANEL OF STAINED GLASS.
SWISS (ZURICH SCHOOL); LATE 15TH CENTURY.

MURRAY BEQUEST.

(p. 20.)

Frontispiece



PREFATORY NOTE

MANY important acquisitions were made to the collections during the course of the year. Among individual gifts which were made to various Departments, we are especially indebted to Mr. C. W. Dyson Perrins, F.S.A., for his munificent contribution towards the purchase of the Ramsey tacelet and license boat of silver gilt, two of the finest examples of English goldsmiths' work which have come down to us from the Middle Ages; and to Mr. Henry Van den Bergh for his gift of a most representative collection of Dutch tiles. Mrs. Ellen Hewitt presented to the Museum as memento of her husband, Alfred Williams Hewitt, a large number of objects of general interest. The income which accrues under the terms of the bequest of Captain H. D. Murray and Mr. F. B. J. van again enabled the Museum to acquire important objects, including many rare examples of engraved ornament, medals of the 16th and 17th centuries, from the sale of the Rossmore Collection, fine Swiss stained glass from the Engel-Gros Collection, and the English silver gilt tankard formerly in the Church of St. Dunst. East.

As in previous years, the descriptive accounts appearing in the following pages have been written by the Officers of the various Departments.

The Annual Report on the Museum is printed as an Appendix to the Review (see p. 103).

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As in previous years, the descriptive accounts appearing in the following pages have been written by the Officers of the various Departments.

The Annual Report on the Museum is printed as an Appendix to this Review (see p. 103).

ERIC MACLAGAN.

January 1926.

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 Herr G. Reinhart.
 Capt. H. S. Reitlinger.
 F. J. Richards, Esq.
 W. Ridout, Esq.
 Miss A. Ruth Fry.
 A. G. B. Russell, Esq., Lancaster Herald.
 Lady Sackville.
 Jasper Salwey, Esq.
 Messrs. Sanders Phillips and Co., Ltd.
 Mrs. Sanderson.
 Messrs. Sanderson and Sons.
 S. Savage, Esq.
 Capt. The Hon. George Saville.
 Mrs. Search.
 Edgar Seligman, Esq.
 Monsieur G. Savile Seligman.
 J. Henry Sellers, Esq.
 A. P. Simon, Esq.
 Miss Anna Simons.

Douglas Sladen, Esq.
 Arthur Myers Smith, Esq.
 E. Cozens-Smith, Esq.
 H. Gilbertson-Smith, Esq.
 Miss E. B. Lyle-Smith.
 Miss C. E. Sotheby.
 South Middlesex Lodge of Freemasons.
 The Southern Railway.
 Miss D. Soutten.
 Alfred Spero, Esq.
 Mrs. Spielmann.
 Miss E. M. Spiller.
 W. Barclay Squire, Esq.
 Mrs. Standish.
 Stoke-on-Trent School of Art.
 Rector of Stonyhurst College.
 Mrs. C. P. Sullivan.
 Baron Kichizaemon Sumitomo.
 Charles Suter, Esq.
 W. F. C. Suter, Esq.
 Walter Tittle, Esq.
 H. Stuart Thompson, Esq.
 D. Croal Thomson, Esq.
 Capt. H. Lyon Thomson, F.S.A.
 The late Mrs. Joseph Thorne (Executors of)
 Miss K. Thorne.
 Messrs. Thornton Smith, Ltd.
 Kumasaku Tomita, Esq.

Mrs. Percy Trendell.
 Miss H. Unwin.
 Miss M. L. Hermione Unwin.
 Yoshiro Urushibara, Esq.
 Sydney Vacher, Esq.
 The Hon. Arthur Villiers.
 Mrs. Waite.
 Lord Howard de Walden.
 Augustus Walker, Esq.
 Miss Mona B. Walker.
 R. W. M. Walker, Esq.
 Lady Walston.
 War Office.
 Sir Frank Warner, K.B.E.
 John A. G. Watson, Esq.
 Mrs. Watts.
 Herbert W. L. Way, Esq.
 Geoffrey Webb, Esq.
 Miss F. E. White.
 H. Michell Whitley, Esq.
 Mrs. J. B. Wickham.
 Dr. Wiegand.
 Arthur Wilcock, Esq.
 Lady Wilson.
 Sir Harry F. Wilson, K.C.M.G., K.B.E.
 The Warden and Fellows of Winchester
 College.
 G. W. Younger, Esq.

LIST OF BEQUESTS IN 1923.

Mrs. Francis Barton Haines.
 J. J. Foster, Esq.
 Miss M. W. B. Gerrard.
 Col. Robert Charles Goff, R.E.

Dr. R. C. Jackson.
 Julius Spier, Esq.
 Mrs. Warburton.

ACQUISITIONS

I. DEPARTMENT OF ARCHITECTURE AND SCULPTURE

THE year was not, on the whole, a very eventful one for the department, though a number of interesting objects were acquired. H.M. Queen Mary graciously presented a small model of Brighton Pavilion; H.R.H. Princess Louise gave a terracotta bust of a Roman centurion by the English sculptor, C. F. Fuller (1830-1875), who worked for the greater part of his life in Italy. The most outstanding purchase was that of the two sycamore-wood statuettes of Adam and Eve bought at the sale of the Rosenheim collection (*Plate 1*), which appear to have been based on Dürer's engraving of the same subject, a beautiful 11th century relief in morse ivory of the Crucifixion (*Fig. 1*), and a Roman ivory figure of a tigress (*Fig. 2*); to these must be added the two bronze statuettes by Degas (1834-1917) deposited on loan by the National Art-Collections Fund.

Mrs. Ellen Hearn presented to the Museum in memory of her husband, Alfred Williams Hearn, a large number of objects, which have



Fig. 1.

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been temporarily exhibited as a collection in Room 106. In the section with which the department is concerned the most important part is the group of ivory carvings, among which are three of especial interest, a relief of Christ in Glory, perhaps Carolingian work of the 10th-11th century, a panel (with hunting scenes) from a casket of French 14th century workmanship, formerly in the Fitzhenry collection, and a cover of a set of writing-tablets carved with scenes of the Coronation of the Virgin and the death of St. Thomas of Canterbury, which is of a similar date and nationality and is especially interesting

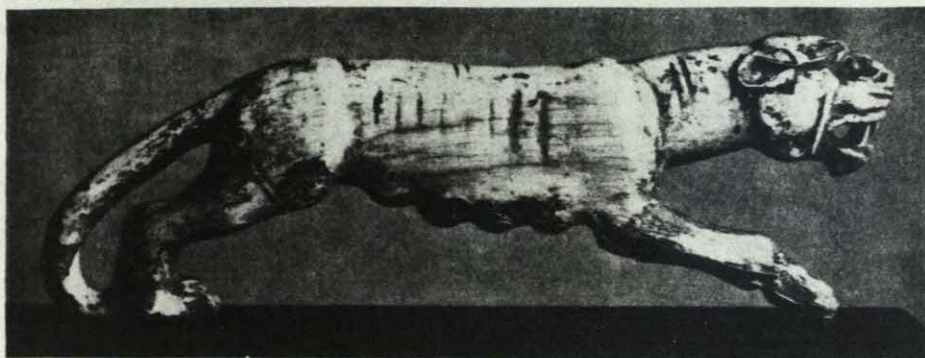


Fig. 2 (p. 3).

as belonging to the small group of ivories, the history of which can be traced before the 19th century.¹

The Museum collection of ivories benefited more than any other portion of the departmental collection throughout the year. The most important addition was the little relief in morse ivory of the Crucifixion (*Fig. 1*). This carving, which was purchased early in the year, is probably English in origin and 11th century in date. The design with the two single figures of Stephaton with the sponge and Longinus with the spear, with angels above, is very unusual, but this representation without the Virgin Mary and St. John may be paralleled in a few Celtic crucifixions. Stephaton and Longinus do indeed appear by themselves in some Carolingian crucifixions, but only with the sun and moon above. As far as is known, there is no other instance of

¹ See *Gentleman's Magazine*, vol. lvi (1786), p. 925.

Stephaton with a nimbus. The use of jet beads to inlay the pupils of the eyes is not uncommon in Carolingian and Romanesque ivories.¹ Hardly less important is the attractive figure of a tigress, purchased later in the year (*Fig. 2*). The ivory is attached at the hind feet to a bronze pin, from which a green stain has permeated the material, and from the position seems to have formed the handle of a box; such a box, of coarser quality but complete, was recently in a Paris collection. That this box was found in France, while the tigress was excavated in Egypt, only serves to show that the problem of settling the district

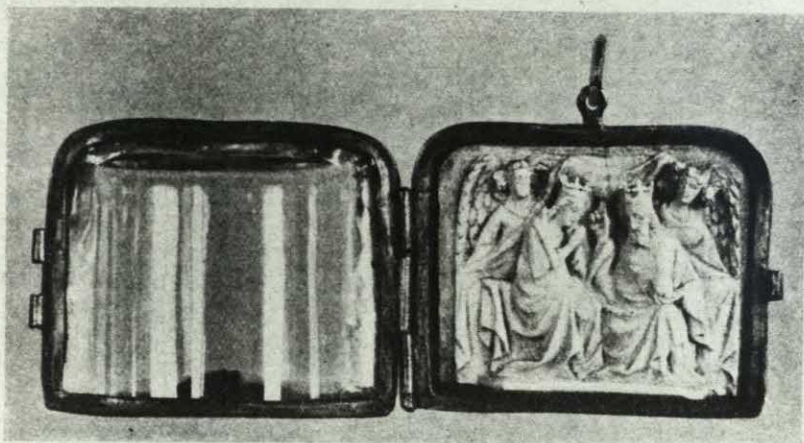


Fig. 3.

where many of the ivories of the Roman period were carved is one of extreme difficulty. The date of the figure is probably 3rd-4th century A.D. Another Gothic ivory was purchased in the shape of a small relief representing the Coronation of the Virgin, mounted in a pendant case of crystal and copper-gilt (*Fig. 3*). A certain divergence from the accepted type of figures may possibly indicate an English, rather than a French, origin, but M. Koechlin, in his recently published monograph² maintains its French style. Dr. W. L. Hildburgh, F.S.A., gave two ivory statuettes of St. Catherine of Siena and St. Dominic, exceptionally fine examples of Spanish 17th century workmanship (*Plate 2*).

¹ See *Burlington Magazine*, vol. xlv (Feb. 1925), p. 93.

² See R. Koechlin, *Les Ivoires Gothiques Français*, 1924, vol. i, p. 323, n. 1.

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Another example of the same period, a relief representing St. Nicholas of Tolentino, was presented by the same donor. It is interesting to compare the contemporary work in ivory of the South German School, as represented by the reliefs of the Agony in the Garden and the Mystic Marriage of St. Catherine, which were exhibited at the Burlington

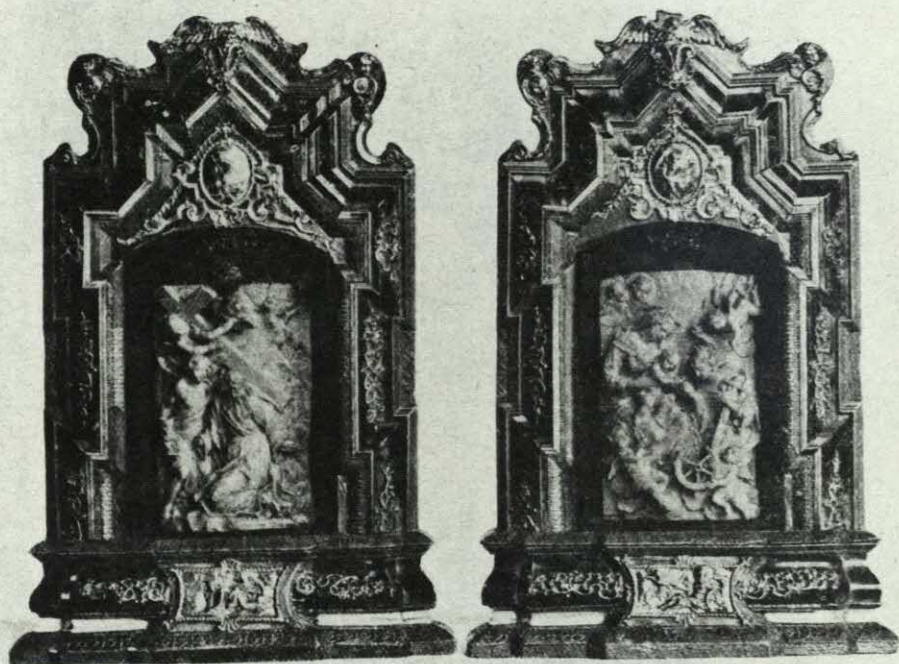
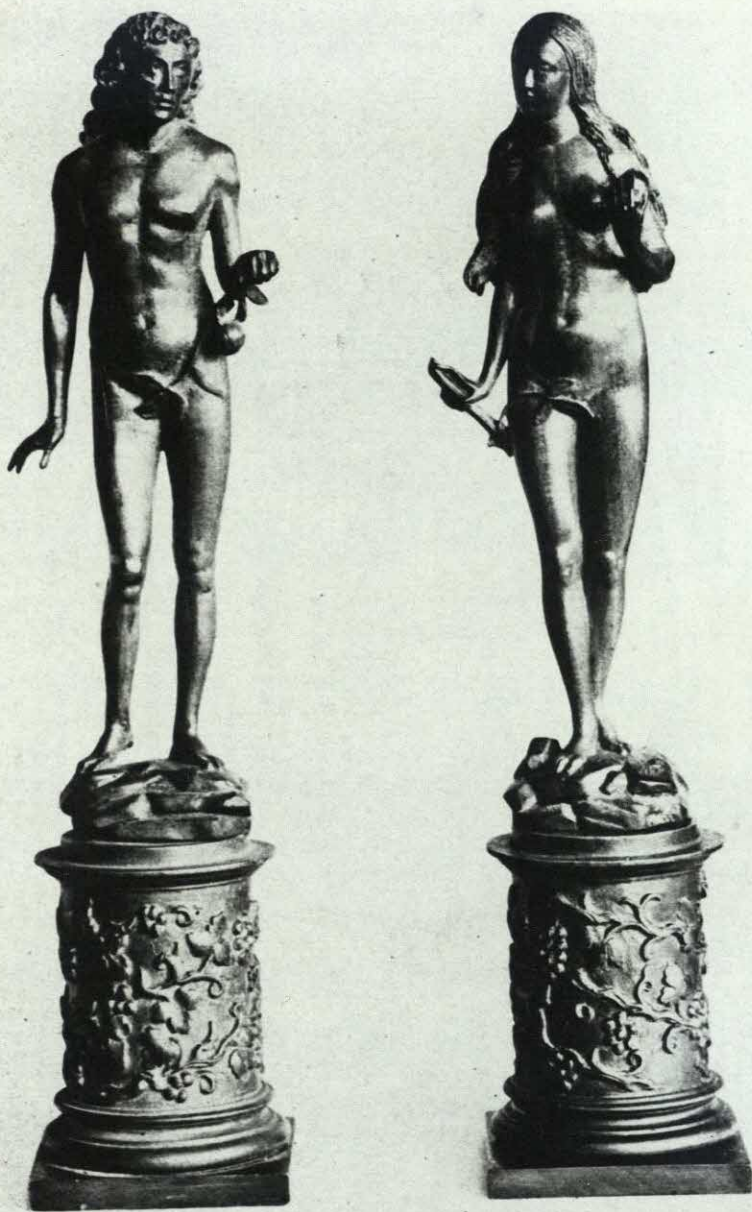


Fig. 4.

Fine Arts Club exhibition (Cat. Nos. 203 and 204) and subsequently purchased (*Fig. 4*).

From the Rosenheim collection was purchased an oval portrait-relief of George II. This relief, like a bust in ivory shown at the Burlington Fine Arts Club exhibition (Cat. No. 218) is copied from the marble by Rysbrack at Windsor Castle and may be the work of Van der Hagen, mentioned by Walpole as doing work of this kind.

The earliest acquisitions in wood were two statuettes, Coptic work of the 7th-8th century, excavated at Qau-el-Kebir and presented.



ADAM AND EVE: STATUETTES IN SYCAMORE WOOD. GERMAN;
FIRST HALF OF THE 16TH CENTURY.

MURRAY BEQUEST.

(pp. 1 and 6.)



ST. CATHERINE OF SIENA AND ST. DOMINIC; STATUETTES IN IVORY.
SPANISH; 17TH CENTURY.

GIVEN BY DR. W. L. HILDBURGH, F.S.A.



ST. MICHAEL ; FIGURE IN OAK.

ENGLISH ; 15TH CENTURY.

ALFRED WILLIAMS HEARN GIFT.

PLATE 4



A GIRL PULLING ON HER STOCKINGS; CAST IN BRONZE
FROM A MODEL IN WAX.

BY EDGAR DEGAS (1834-1917).

LENT BY THE NATIONAL ART COLLECTIONS FUND.

(p. 98.)

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through Sir W. M. Flinders Petrie, by the British School of Archaeology in Egypt. Dr. W. L. Hildburgh gave an interesting series of figures of Spanish origin, carved in wood and painted and gilded, for the most part over a thin coating of gesso. These statuettes, other examples of which may be seen in the Museum at Vich and elsewhere, follow the tradition of their great Romanesque and Gothic prototypes, though by their archaistic tendencies and cruder technique they betray the work of local craftsmen. In date they vary from the 13th to the 15th centuries.

Two English statuettes in oak were acquired. The first, which is part of the Hearn Gift, represents St. Michael with a saved soul and is probably of the first half of the 15th century (*Plate 3*); the second, a group of the Virgin and Child, though coarser in execution, is individual in style and may possibly be of West Country origin. It is of about the

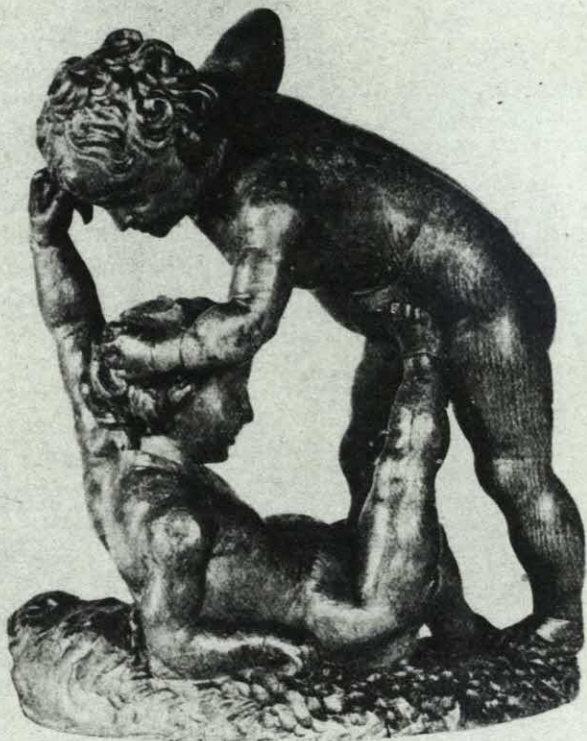
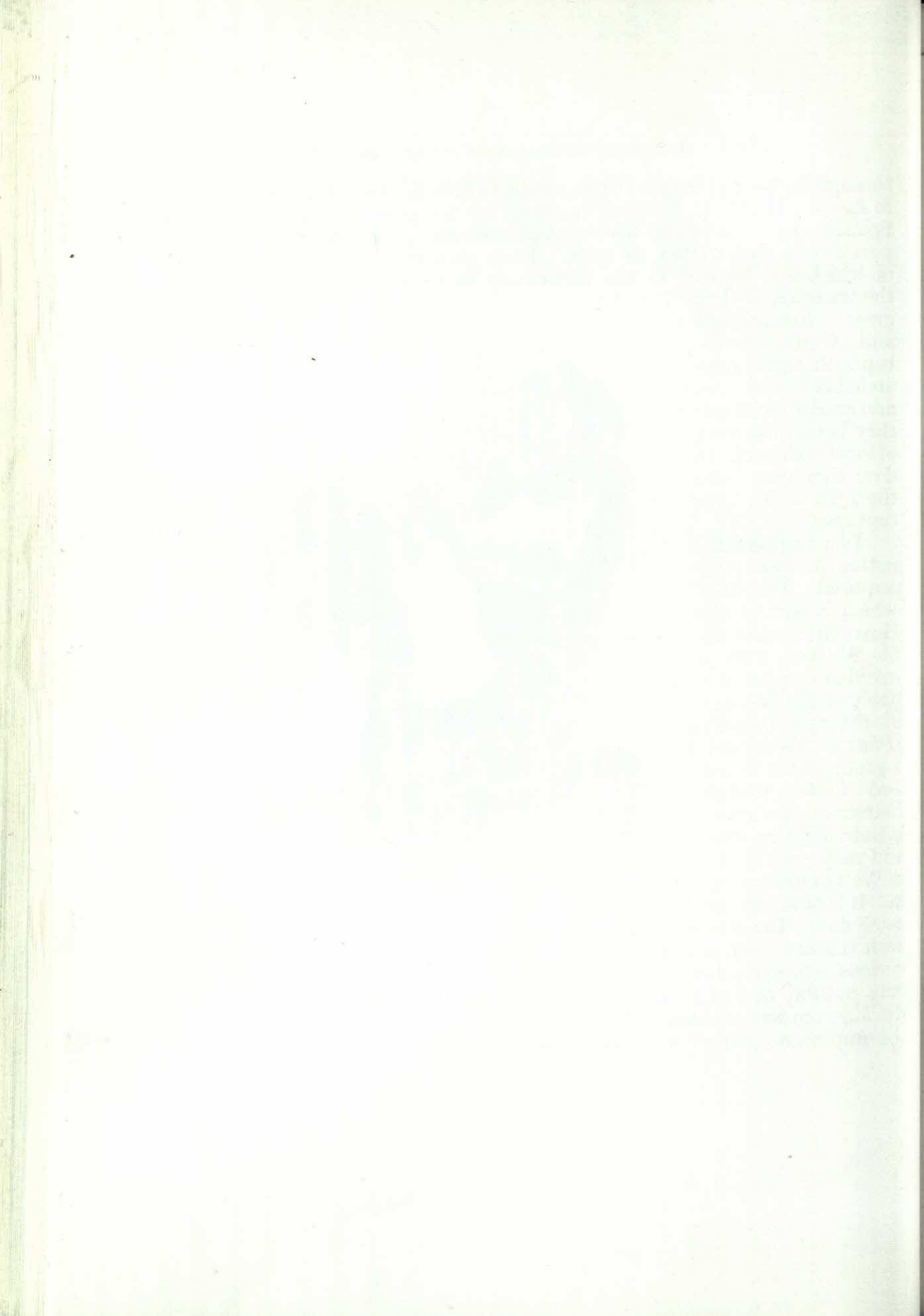


Fig. 5 (p. 6).

same date. The Hearn Gift also includes a typical example of Flemish 16th century work in a group of the Virgin and Child in oak, and a curious representation of the same subject of uncertain date, which may possibly be Dalmatian. From the funds of the Murray Bequest the Museum was enabled to purchase out of the Rosenheim Collection the important pair of sycamore-wood statuettes of Adam and Eve



DEPT. OF ARCHITECTURE AND SCULPTURE

(Plate 1), which are among the finest examples of German carving in the Museum. Both for quality of execution and beauty of design these figures must rank exceedingly high; they are mounted on modern pine-bases. From the same collection the Museum also obtained a pine-wood group of two boys fighting (Fig. 5). This is an admirable example of early baroque art and, though strongly influenced by Italian traditions, was probably made in Flanders in the early part of the 17th century. It bears a certain resemblance to the work of François Duquesnoy, "il Fiammingo" (1594-1646). Of the same date, but of undoubted Italian workmanship, is the sycamore-wood statuette of a man walking, given by the Baron de Belabre. Another object purchased at the Rosenheim sale was a pierced relief in mother-o'-pearl of St. George and the Dragon, German work of the 15th century. Dr. W. L. Hildburgh gave a walnut relief of King David, carved in Spain in the 17th century and highly coloured and gilded; Mr. A. L. Birnstingl gave a Japanese 18th century wooden figure of Idarten.

A strangely conceived head of a man in Istrian stone, perhaps Lombard work of the 9th to 11th century, was given by Dr. Hildburgh. Mr. W. B. Chamberlin gave a Florentine tabernacle in *pietra serena* of the end of the 15th century. The shape is of the usual rectangular form, surmounted by a lunette and with a label below. Mr. W. H. Hammond gave an oval marble medallion of Field-Marshal Kaunitz (1711-1794), signed on the back "Wohler senior fecit. Potsdam 1782." The two brothers Wohler were court architects and sculptors to Frederick the Great. The elder, Johann Christoph Wohler, was born at Magdeburg in 1748 and died in 1806. To the collection of Chinese sculpture were added a sunk relief of an angel-musician of the T'ang dynasty (A.D. 618-906) and a small steatite figure of Kuanyin, painted and gilded, of the Sung dynasty (960-1280).

Other acquisitions included a charming little 15th century Siamese bronze head of a bodhisattva, a 15th century Italian painted relief in leather with the head of Christ and the arms of the Scala family, and an agate relief by Johann Georg Klett (1720-1792), all given by Dr. Hildburgh.

(Plate 1), which are among the finest examples of German carving in the Museum. Both for quality of execution and beauty of design these figures must rank exceedingly high; they are mounted on modern bases. From the same collection the Museum also obtained a plaster group of two boys fighting (Fig. 5). This is an admirable example of early baroque art and, though strongly influenced by Italian traditions, was probably made in Flanders in the early part of the 17th century. It bears a certain resemblance to the work of Francesco Duquesnoy, "il Farnesino" (1594-1634). Of the same date, and of an undoubted Italian workmanship, is the enormous wood-statue of a man wrestling, given by the Baron de Habsburg. Another object purchased at the Rosenheim sale was a plaster relief in marble of a group of St. George and the Dragon, German work of the 17th century. Mr. W. I. Hildburgh gave a walnut relief of King David, carved in Spain in the 17th century and highly colored and gilded, Mr. A. L. Hildburgh gave a Japanese 18th century wooden figure of a woman, perhaps a strangely conceived head of a man in Italian costume, perhaps Lombard work of the 15th to 17th century, was given by Mr. Hildburgh. Mr. W. B. Chamberlain gave a Florentine tabernacle in pine wood of the end of the 15th century. The shape is of the usual rectangular form, surmounted by a lunette and with a label below. Mr. W. H. Hammond gave an oval marble medallion of Field Marshal Blücher (1771-1806), signed on the back "Wohler senior fecit. Paderborn 1801." The two brothers Wohler were court architects and sculptors to Frederick the Great. The elder, Johann Christoph Wohler, was born at Magdeburg in 1748 and died in 1806. To the collection of Chinese sculpture were added a sunk relief of an angel standing at the base of a dynasty (A.D. 618-907) and a small stucco figure of a man in the seated and gilded of the Sung dynasty (1000-1250).

Other acquisitions included a charming little 15th century stone bronze head of a bodhisattva, a 15th century Italian painted panel in leather with the head of Christ and the arms of the Holy Trinity, and an agate relief by Johann Georg Klotz (1720-1792), all given by Mr. Hildburgh.

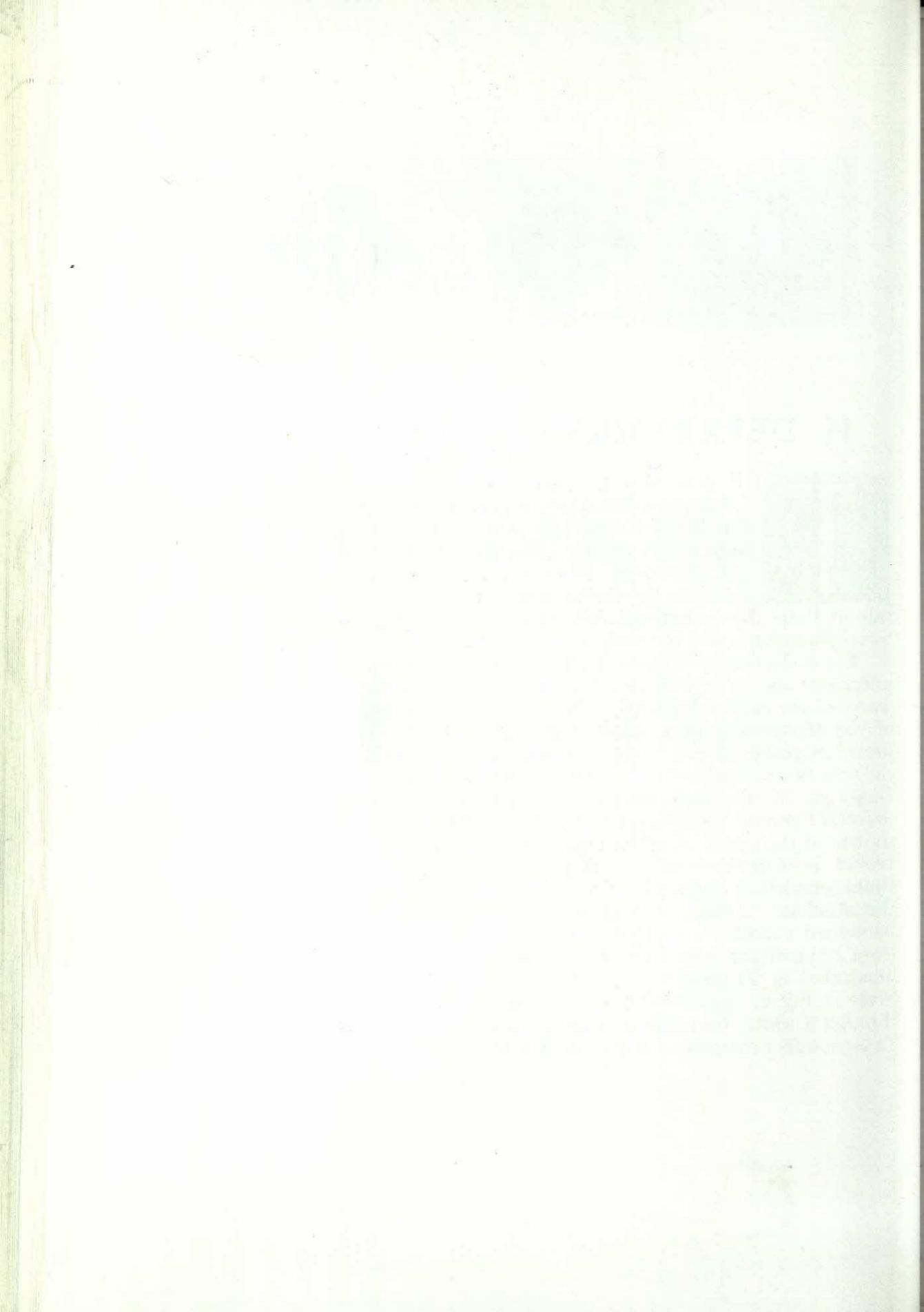


Fig. 6 (p. 23).

II. DEPARTMENT OF CERAMICS

THE year was a notable one for the Department of Ceramics. Through the generosity of Mr. Henry Van den Bergh we became possessed of a magnificent and fully representative collection of Dutch tiles. Important purchases of German porcelain and pottery were made at the Rosenheim sale; and at the Engel Gros sale in Paris the opportunity was taken of acquiring three panels of Swiss stained glass of the very finest quality.

The collection of Chinese pottery was considerably increased by purchases and by several gifts from friends of the Museum, notably of wares of the earlier dynasties. One of the most interesting is a mould of red terra-cotta for a small standing figure of a type commonly found in graves of the T'ang dynasty (618-906); this mould, one of the first two of the kind to be recorded, was given by Lt.-Col. Kenneth Dingwall, D.S.O. Both moulds are illustrated in *Transactions of the Oriental Ceramic Society*, 1922-23, the one given to the Museum being shown on the right. A celadon-glazed jar (bought), also of the T'ang period, is of interest as a good piece of potting technique with its thumb-modelled, applied band round the waist and four small loops on the shoulder. Among several purchases of Sung dynasty ware may be named a small covered jar of the brown-spotted celadon porcelain from Lung-ch'üan (the *tobi seiiji* of the Japanese). A similar jar is illustrated in *Transactions of the Oriental Ceramic Society*, 1922-23, Plate II, Fig. 2. A pillow of buff earthenware with decoration engraved through a white slip under a cream-coloured glaze, doubtless made at Tz'ü-chou, is ornamented with a design of great beauty, showing two



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deer facing one another on either side of a tree (Fig. 7). Parallels to this design are common in Persian art, but of more interest is that provided by a cloth screen in the *Shōsō-in*, the treasury at Nara in Japan; on this screen, which dates back at least to the 8th century, is also a design of confronted deer.¹ A figure of a *ch'i-lin* in porcelain with a pale greenish-blue glaze was also purchased; it belongs to the



Fig. 7.

class of ware now recognized as being akin to the famous Ju porcelain, as does also a vase given by Mr. F. D. Lycett Green. The rarest among the Chinese objects acquired is the Sung bulb-bowl, bequeathed through the National Art-Collections Fund by Mr. Julius Spier, of the class known as Chün ware. It bears incised under the base the numeral *lu* (six), indicative of size, and it is covered with a thick opalescent glaze, varying in hue from light blue inside to crimson

¹ Reproduced in *Toyō Shukō*, an illustrated catalogue of the ancient Imperial Treasury called *Shōsō-in*. Tokyo, 1919, vol. ii, pl. 113.

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and purple outside. It may be compared with the bowl presented to the Museum by subscription in 1920.¹ Amongst Ming porcelain we may mention examples of various little known types of blue-and-white, some probably of early date, others perhaps to be regarded as later survivals, which were received as gifts from Mr. B. P. Allinson, Mr. Leigh Ashton, Mr. Harry Oppenheim, Capt. H. S. Reitlinger, and Mr. W. Ridout. A 16th century saucer with painting in red and green enamels was one of many gifts received from Mr. Sydney Vacher. A type hitherto unrecorded in ceramic literature is represented by a vase, given by a body of subscribers, which is painted with a design of mythical animals among cranes in late Ming style in iron-red over a cloudy copper-red glaze. Another exceptional piece of Chinese porcelain is a mug, the gift of Mr. T. C. Nixon, of the *blanc de Chine* type, made in Fukien province, belonging to the rare class with added decoration in enamel colours executed in China itself. Equally interesting are two plates, presented by Mr. R. A. Pfungst, each decorated with various patterns in English style, with reference numbers appended, which must have been painted in Canton towards the end of the 18th century as pattern plates for use by the agents of the East India Company, through whom such wares were imported into Europe.

To the Korean collection were added a celadon vase of Mishima type of the Koryō dynasty, and a chocolate-brown stoneware bowl, probably of the 18th century, with inlay in white; these were presented respectively by Captain H. S. Reitlinger and Mr. Harold Bompas. Two specimens of blue-and-white Korean porcelain of the Yi dynasty were among a number of Far Eastern pieces of various origin received, in addition to the Chinese mould already mentioned, as gifts through the National Art-Collections Fund from Col. Dingwall.

The sale of the collection of the late Mr. Charles Holme provided the Museum with an opportunity of strengthening its somewhat meagre collection of pottery connected with the Japanese tea ceremony. The purchases included specimens of tea-bowls, cake-bowls, fire-pots, a kettle, tea-jars, incense-boxes, and a flower-vase, some of which were illustrated by Mr. Holme in his article on the tea ceremony in the *Transactions of the Japan Society* (vol. viii, 1910). There are good painted bowls with the signatures of Ninsei, Kenzan, and Eiraku, specimens of the 17th century Shino, Hagi, and Oribe wares, as well as blue-and-white porcelain of early types of the same century.

¹ See 1920 *Review of Principal Acquisitions* (Fig. 7).

DEPT. OF CERAMICS

Most of the important additions to the Near Eastern pottery were brought from Persia. They include a number of specimens of the various early Persian types generally classed as Gabri ware. Chief

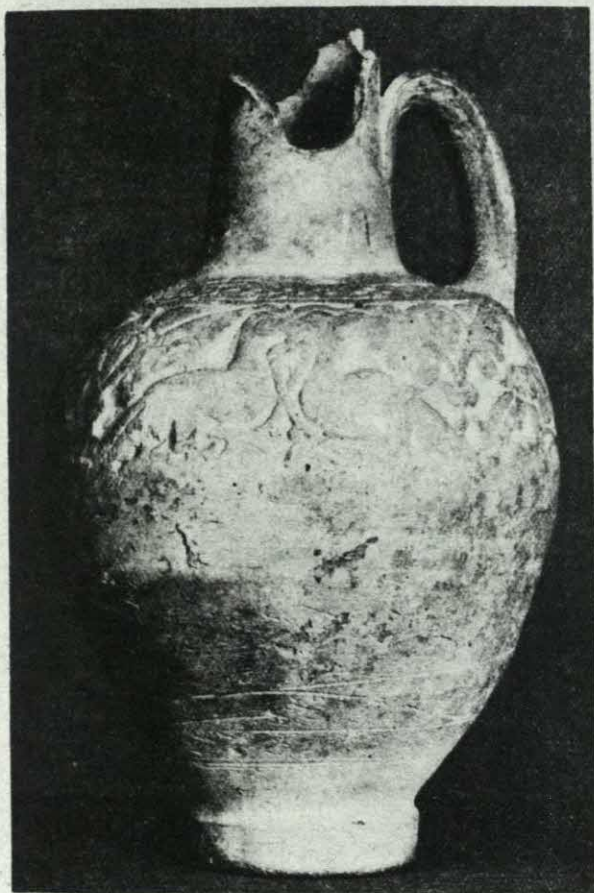


Fig. 8 (p. 11).

among them is a dish of the white-bodied earthenware, of almost porcellanous quality, with decoration deeply incised under a clear glaze. In most dishes of this type, which is generally attributed to the 9th century or thereabouts, the design is accentuated by strong under-glaze colouring; the dish bought for the Museum is exceptional in lacking this enhancement, but well holds its own as a first-rate example of its kind by the great power of the bird design with which it is decorated (*Plate 5*). Hardly inferior in beauty is a bowl, also acquired by purchase, of slip-covered buff ware with a *sgraffito* design of an eagle displayed coloured in green, brown, and manganese-purple (*Plate 5*). Among other

purchases of like origin are two vases of unglazed buff clay displaying two different types of decoration. One has a frieze of human figures squatting in niches with star motives between them, produced by repeated impressions from two intaglio stamps; the other is carried round the shoulder in counter-sunk relief with pairs of peacocks facing

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one another with foliage between them (*Fig. 8*), thus affording an instance in yet another type of pottery of the confrontation motive which was widespread in art from the dawn of civilization.

Another group of Mohammedan wares is represented by a large vase with decoration in high relief and painting in brown lustre, un-

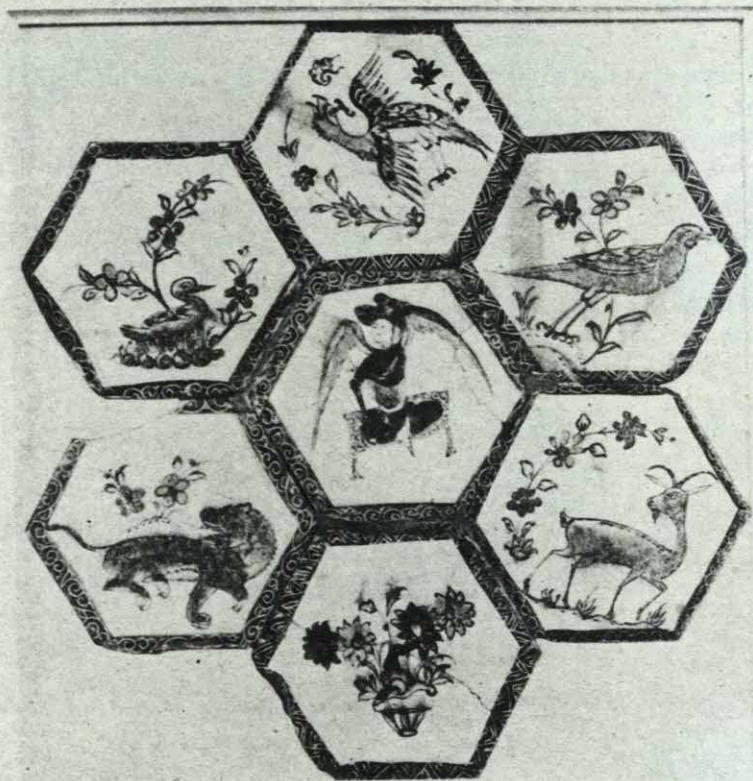


Fig. 9 (p. 12).

doubtedly coming from the kilns at Rakka on the Euphrates. This vase, given by Mr. Alfred Spero, is closely related to a well-known vase in the Godman Collection. Mr. Spero also gave a vase of *albarello* shape, in coarse, unglazed, yellowish ware, which is peculiarly interesting as it is cut into large facets, evidently under the influence of the glass-cutting of which the Museum possesses specimens from the Meso-

DEPT. OF CERAMICS

potamian region. The edges of the facets are in part accentuated by lines painted in dry black. Seven Persian hexagonal tiles (bought) are remarkable not only for their charm of colouring and design, but also for their resemblance to the dishes made about the beginning of the 17th century at Kubatcha in Daghestan (Caucasus) (*Fig. 9*).

We may mention here, as representing the so-called Hispano-

Moresque ware which forms the link between Near Eastern pottery and that of Europe, a pair of fine Valencian drug-vases of the 15th century, received as part of the Hearn Gift. No important addition was made to the series of Italian maiolica, but the derivative tin-enamelled wares of Northern and Central Europe figure prominently among the accessions of the year. We have firstly, from the

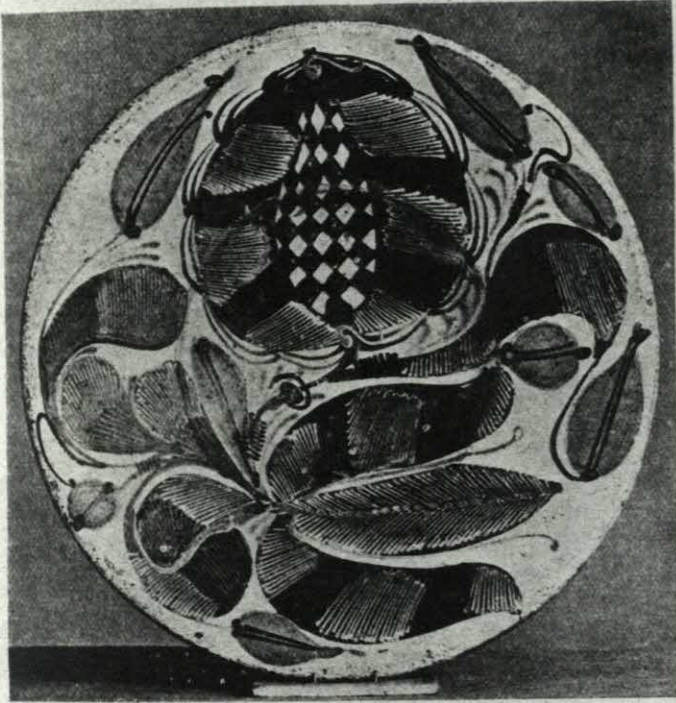
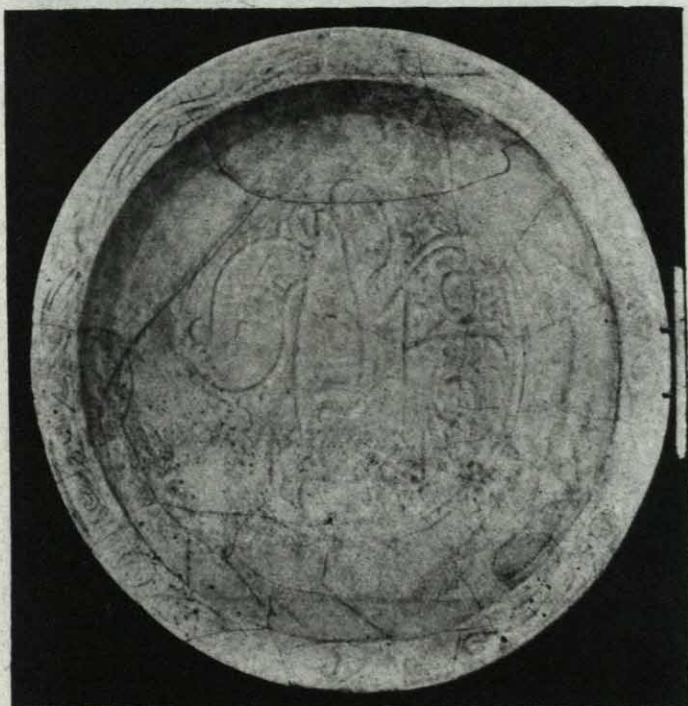


Fig. 10 (p. 13).

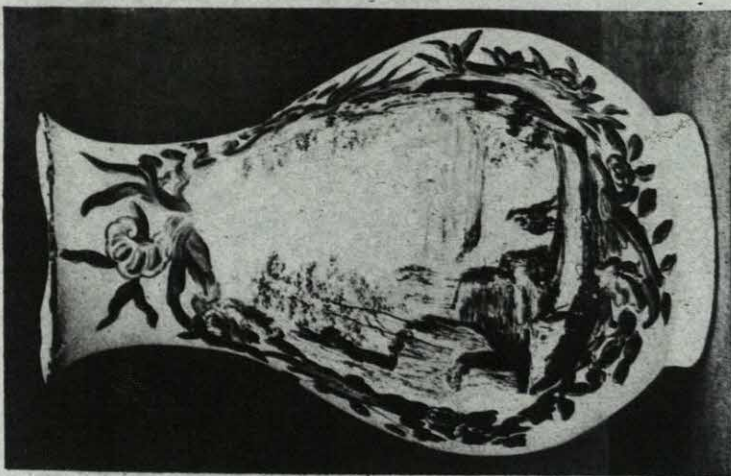
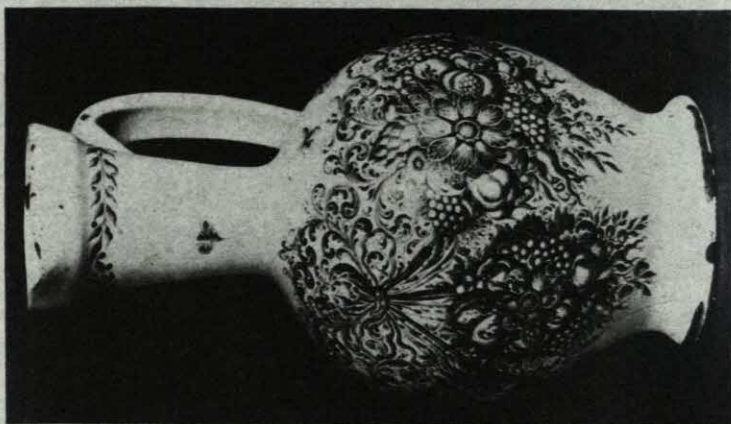
sale of the Rosenheim Collection, good examples of the peasant wares made in the region of Moravia and Northern Hungary: a plate dated 1616 painted in blue and purple with a bunch of grapes; another with heraldry and the date 1653; a jug dated 1759 with a belt of stylized flowers in colours over a deep yellow enamel. Another jug (purchased out of the Murray Bequest funds) dated 1759, painted in green, purple, and yellow, shows the continuation of the same tradition of technique far into the 18th century; the figure of a shepherd boy repeated on



BOWL; BUFF EARTHENWARE WITH A SGRAFFIATO DESIGN.
PERSIAN; 9TH CENTURY.
(p. 10.)



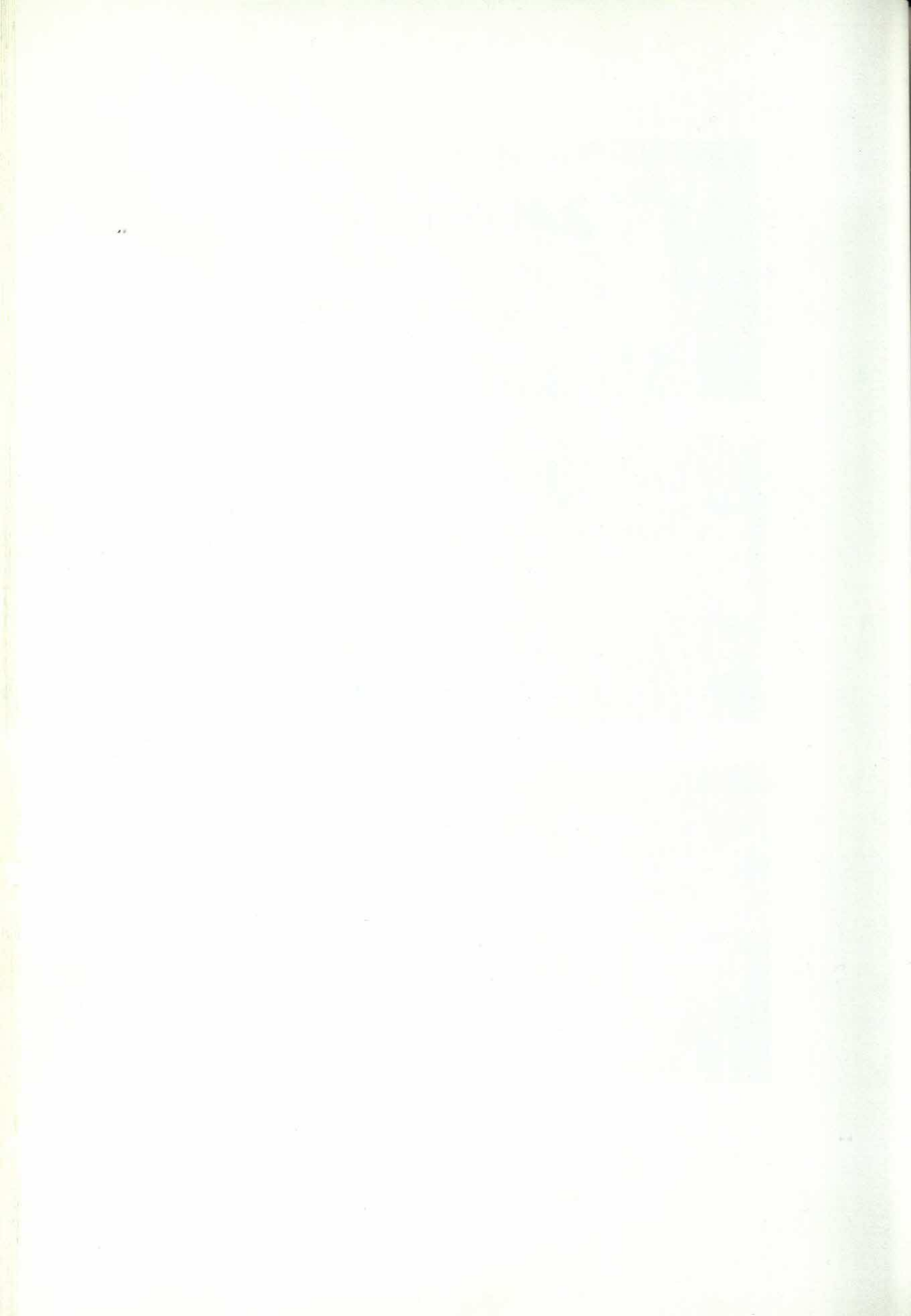
DISH; WHITE EARTHENWARE WITH AN INCISED DESIGN.
PERSIAN; 9TH CENTURY.
(p. 10.)

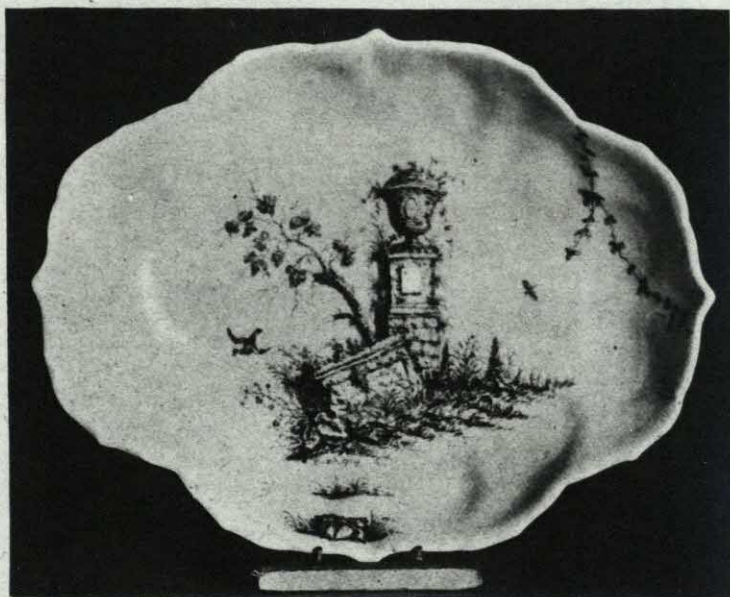


GERMAN FAIENCE VASE, 17TH CENTURY, AND JUGS, 18TH CENTURY.

MURRAY BEQUEST.

(pp. 13 and 14.)





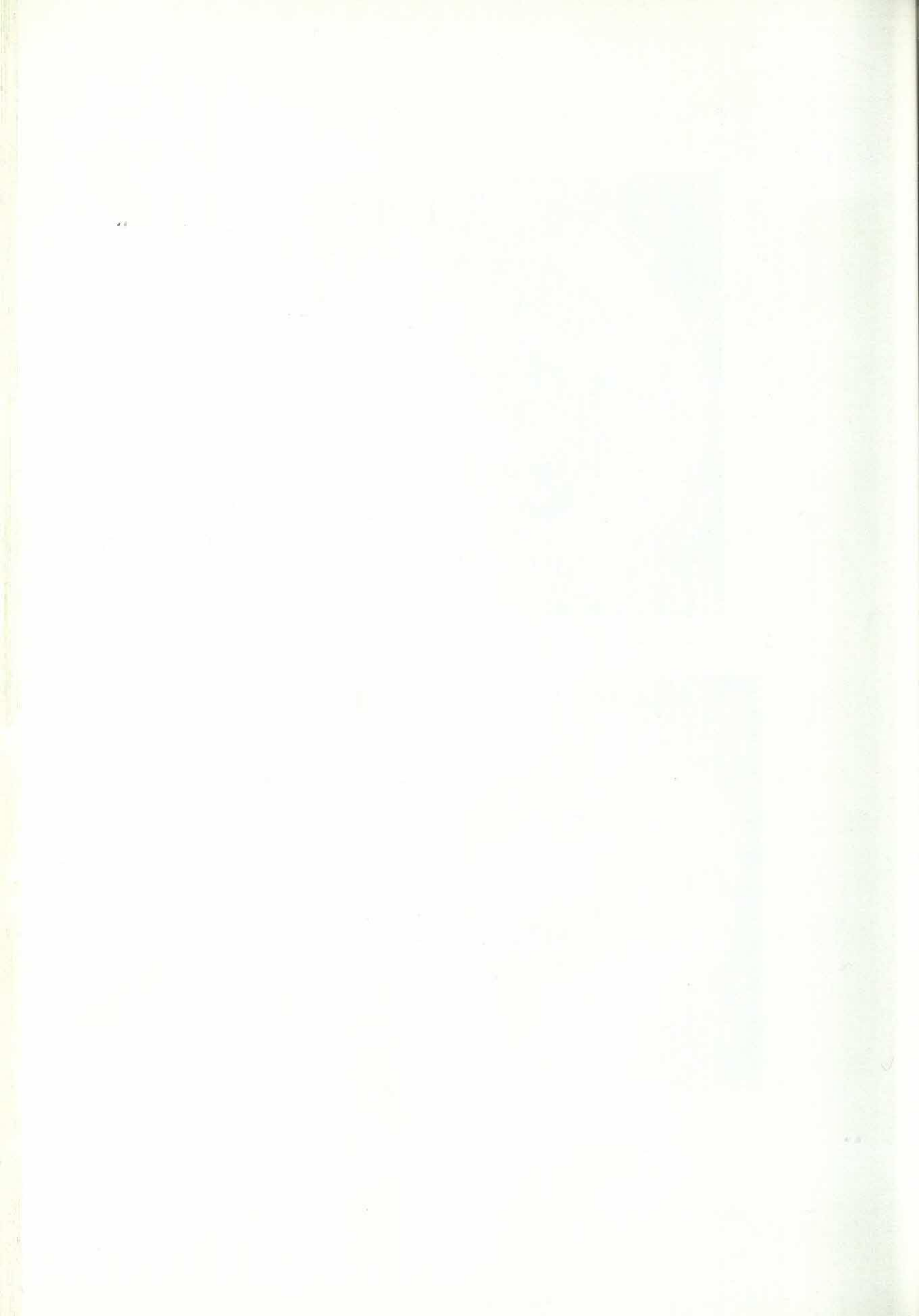
MEISSEN PORCELAIN PLATE. PAINTED BY FRANZ FERDINAND
MAYER OF PRESSNITZ; MIDDLE OF 18TH CENTURY.

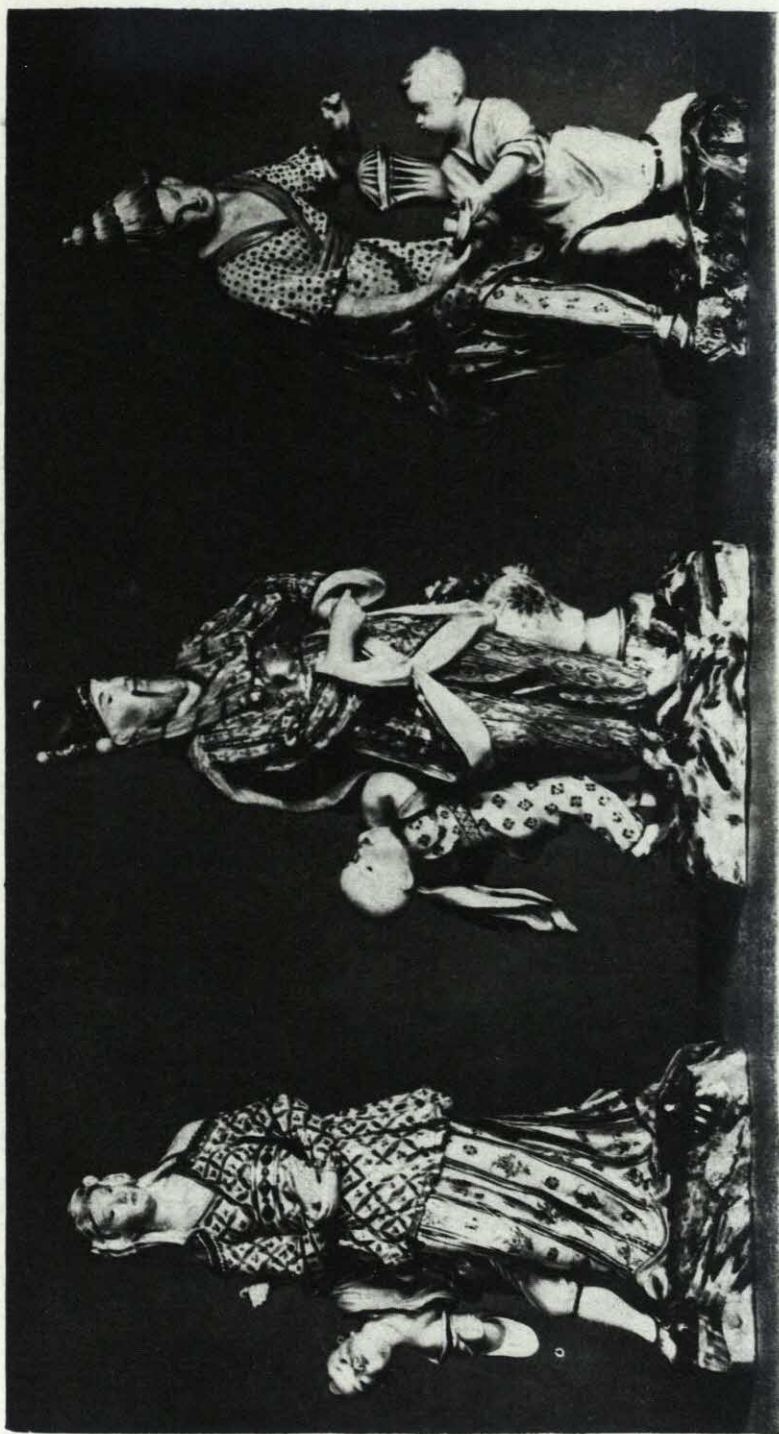
(p. 13.)

MEISSEN PORCELAIN DISH. DECORATED BY CANON BUSCH;
DATED 1754.

(p. 18.)

MURRAY BEQUEST.

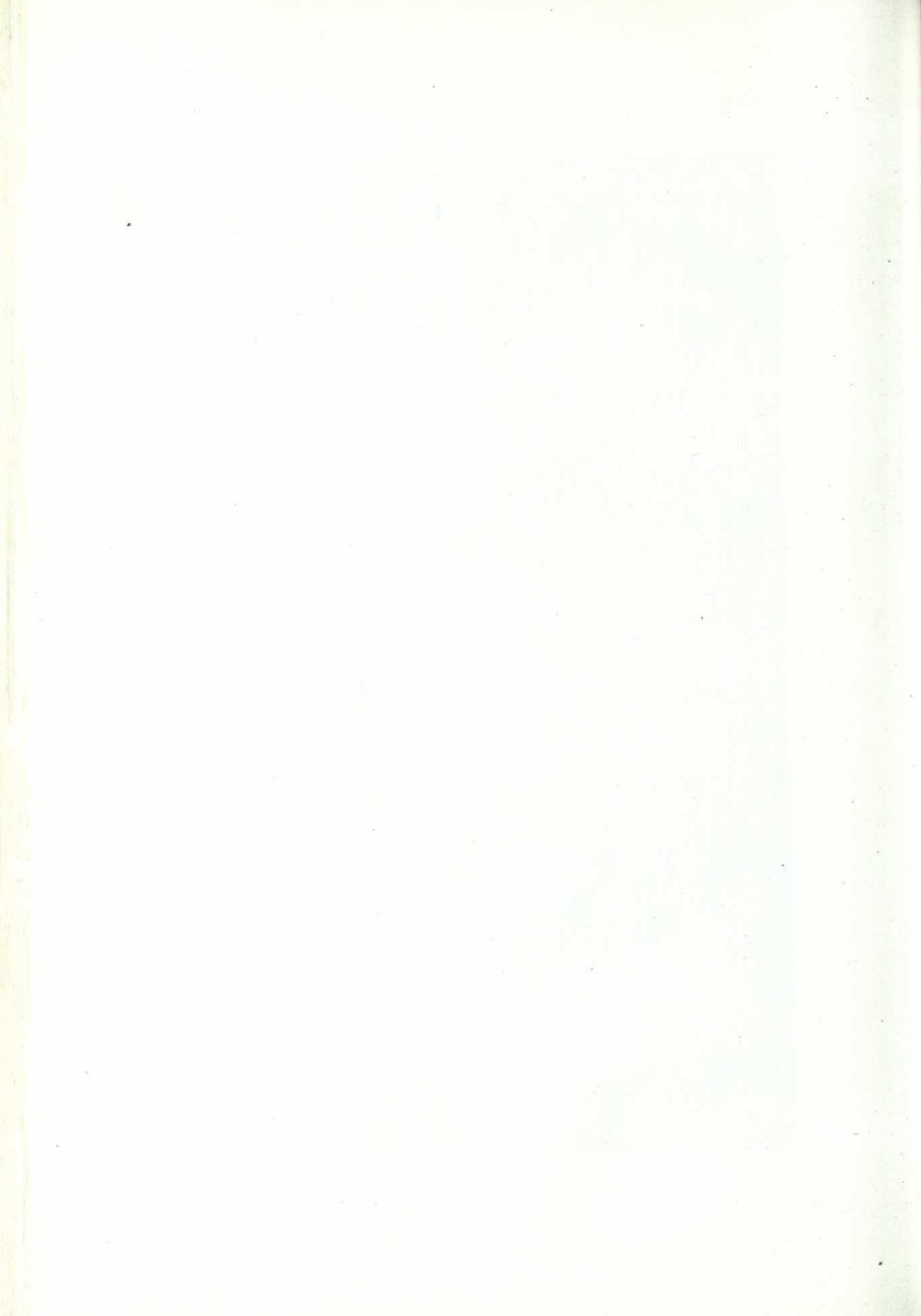




GROUPS OF CHINESE FIGURES. LUDWIGSBURG PORCELAIN; ABOUT 1770.

MURRAY BEQUEST.

(p. 13.)



DEPT. OF CERAMICS

either side of the body, is handled in a formal manner in keeping with the sprays of flowers and panelled ornament which fill the remaining surface. These Moravian peasant wares are commonly known as "Habaner ware," the potters who made them having belonged to the communities of Anabaptists (by corruption "Habaner") who settled in this region in the 16th century.

To a kindred type of peasant pottery belongs a fine dish, painted with formal flower or fruit motives in red slip and green over a white slip ground; this dish, the gift of Mrs. Hemming, may be attributed on the ground of certain technical features to the potteries of Lusatia, from which other specimens have been received by the Museum in recent years (Fig. 10).

The Rosenheim sale provided an opportunity also for building up the Museum series, still far from adequate, of the more cultured German faience of the same period. We may name first two examples of the work of the *Hausmaler*—enamellers who had small workshops of their own in which they painted earthenware, glass, or porcelain obtained from the large factories. One of these, a South German jug (Plate 6), is decorated with a heavy swag of fruit and flowers in



Fig. 41 (p. 15).



DEPT. OF CERAMICS

crimson by a painter as yet unidentified¹; the other, a silver-mounted jug of uncertain origin (*Plate 6*), is painted in colours with figures in a landscape within a wreath of roses and signed with the monogram of a Nuremberg painter, WR, who was working about 1680.² These jugs were purchased for the Murray Bequest, as was also a Höchst faience vase dating about 1740-1750, painted with figures in a landscape



Fig. 12 (p. 16).

in black, enclosed by flowers and rococo ornaments in colours, and signed with the initials C.N. (*Plate 6*).³ Another example of *Hausmalerei*, a South German jug with a group of Bacchanalian figures painted in purple by the same hand as the jug with swags of fruit named above, was bought at the Craven sale. We may refer here in passing to a jug of 16th century Nuremberg ware, acquired at the

same sale, decorated with an applied relief of a stag-hunt and painted in coloured glazes. Among productions of the German faience-factories of the 17th and 18th centuries we have to report a blue-and-white vase from the Holstein factory of Stockelsdorff, of the period of Johann

¹ The work of this painter is discussed by Pazaurek, *Deutsche Fayence- und Porzellan-Hausmaler*, 1925, vol. i, p. 70.

² Illustrated and described by O. Riesebieter, *Die deutschen Fayencen*, 1921, p. 83 and Fig. 99. See also G. E. Pazaurek, *op. cit.*, vol. i, p. 56.

³ See Riesebieter, *op. cit.*, p. 46, Fig. 49.



DEPT. OF CERAMICS

Buchwald (1764-68), painted by Abraham Leihamer, bought from the Rosenheim Collection; specimens of Erfurt, Nuremberg, Bayreuth, and Frankfort-on-the-Main faience given through the National Art-Collections Fund by Lt.-Col. Kenneth Dingwall; a Frankfort dish given by Mr. H. B. Harris; and an important piece from the Thuringian factory of Dorotheenthal. This last, the gift of Mr. Stuart G. Davis, is a plaque painted in blue with the Baptism; it is signed on the back "JOHAN Christoph ALEX" and dated 1725 (*Fig. 11*). The Museum also acquired its first specimens, an ice-pail bought at the Rosenheim sale and some fragments found on the site of the factory, given by Monsieur Hans Haug, of the early blue-and-white Strasburg faience with decoration in the manner of Rouen ware of the Louis XIV period, made about 1730 by Charles François Hannong and his better known son Paul Antoine.

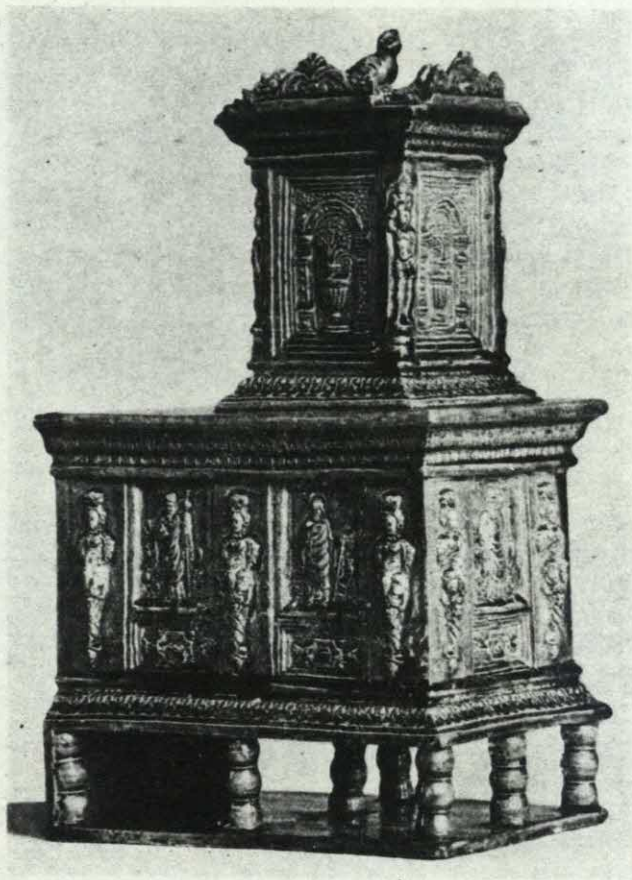


Fig. 13 (p. 17).

Italian influence in the Netherlands is illustrated by a group of wares now for the first time represented in the Museum, thanks to the generosity of Col. Dingwall. The two dishes received from him are



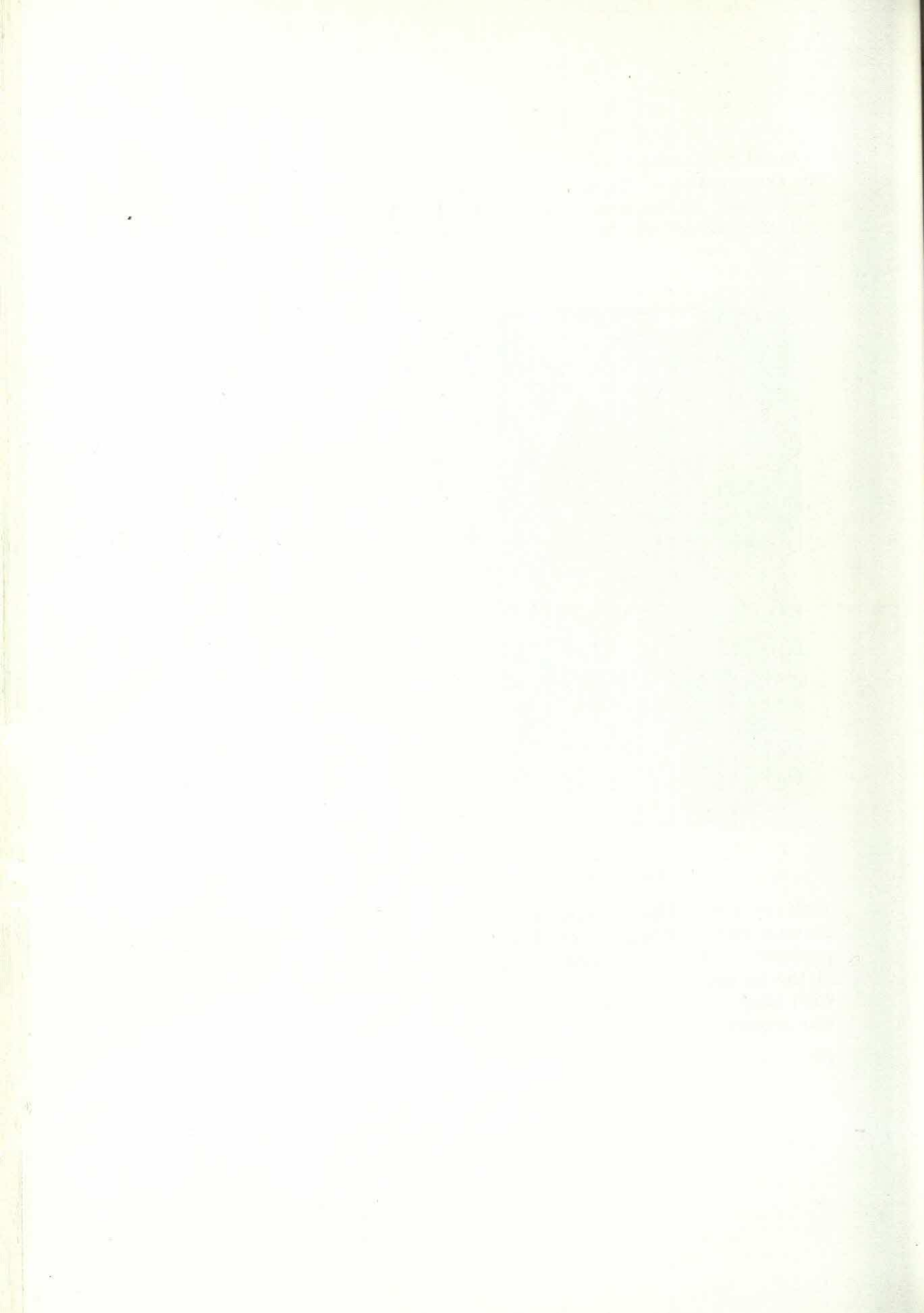
typical in showing a reflection—even direct copying—of the arabesques in the manner of Raphael which were common in the later maiolica of Urbino; at the same time details in the drawing of the figures which fill medallions in the centre of the dishes point unmistakably to



Fig. 14 (p. 17).

the country of Rembrandt as their place of origin, their date being towards the middle of the 17th century (*Fig. 12*). These wares lead us to the main accession of the year to the section of European pottery—the magnificent collection of Dutch tiles given by Mr. Henry Van den Bergh through the National Art-Collections Fund. The collection consists of 135 panels comprising more than 2000 individual tiles, completely illustrating the history of enamelled earthenware tiles in Holland from their origin towards the end of the 16th century to their decline at the end of the

18th century. The development may be traced from the early polychrome tiles showing strong Italian influence and rigidly decorative patterns, to the more sober colouring and more pictorial character of the designs in the later tiles. The collection includes a tile-picture with allegorical figures over life-size, dated 1640. This picture, which was acquired in the neighbourhood of Gouda, is copied from part of



DEPT. OF CERAMICS

a cartoon executed by Joachim Utewael in 1599 for a stained glass window in the Great Church at Gouda.¹ A much smaller tile-picture with a single figure from the same cartoon is in the Huis Lambert van Meerten Museum at Delft. The Van den Bergh Gift includes also an early house-sign from Gorinchem and signed panels by Cornelis Boumeester (a hunting-scene) and Jan Aalmis, both of Rotterdam. The collection is fully described in a special guide entitled *Dutch Tiles—The Van den Bergh Gift*, 1923.

The series of German lead-glazed ware of the Renaissance period received an interesting addition in the form of a small-scale 16th century model of an earthenware stove, given by Mr. R. W. M. Walker (*Fig. 13*); it is moulded in buff earthenware and covered with a bright green glaze. On each side of the stove are two panels divided by caryatids and containing figures of St. James the Greater and St. Matthias. This model was formerly in the Lanna Collection.²

Among the additions to the English pottery may be noted an earthenware jug with large leaf-scrolls in brown, given by Mrs. Birch, as well as a collection of fragmentary pieces given by the Onyx Property Investment Co., all found on the site of a 14th century kiln at Cheam³; also a fine Fulham stone-ware jug, purchased, with applied reliefs and an incised inscription including the date 1729 (*Fig. 14*).

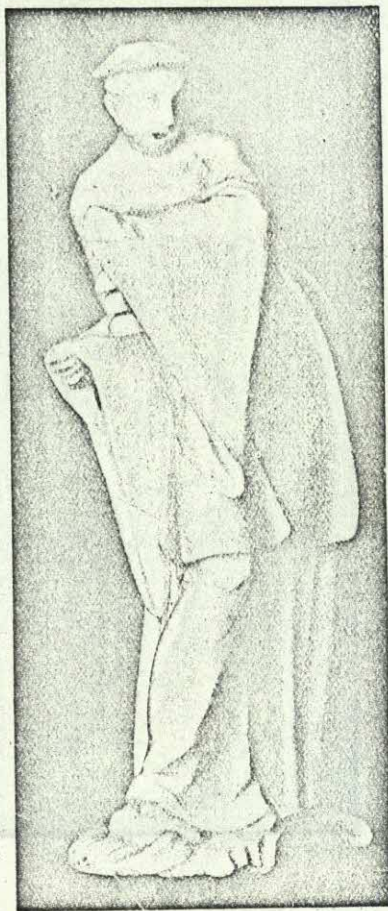


Fig. 15 (p. 19).

¹ The window now existing is modern work executed from the still extant cartoons, the original window having been destroyed.

² See *Sammlung Lanna*, Prag, vol. i (Leipzig, 1909), Fig. 14.

³ The kiln itself has been acquired by the Science Museum. See *Surrey Archaeological Collections*, vol. xxxv (1924), p. 79.

DEPT. OF CLYMER

a cartoon executed by Johnnie Brown for a window in the Great Chamber at Glasgow. A single figure in the same cartoon is in the book. The cartoon is in the book. The cartoon is in the book.



den Bergh's is included as an early house sign from Glasgow and signed by Cornish. The cartoon is in the book. The cartoon is in the book.

The series of Glasgow house signs of the Renaissance is noted in the book as an interesting addition in the form of a small-scale town country model of an earthenware stone given by Mr. R. W. M. Walker (p. 14). It is modelled in both earthenware and stone with a bright green glaze. The each side of the stone and two panels divided by carvings and containing figures of St. James the Greater and St. Andrew. This model was formerly in the House of Commons.

Among the additions to the Glasgow pottery may be noted an early earthenware with large leaf-shaped handles given by Mr. Hinch as well as a collection of contemporary pieces given by the Glasgow Pottery Investment Co., and found on the site of a 17th century kiln at Chalmers; also a fine Ballan stone ware jug purchased with applied red lines and an inscribed inscription including the date 1730 (p. 14).

The window now existing is a reproduction of the original which has been destroyed.

See Glasgow City Council Report for 1901-1902, p. 14. The kiln itself has been acquired by the Glasgow Museum and is now in the Glasgow Museum.

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³ The kiln itself has been acquired by the Science Museum. See *Surrey Archaeological Collections*, vol. xxxv (1924), p. 79.

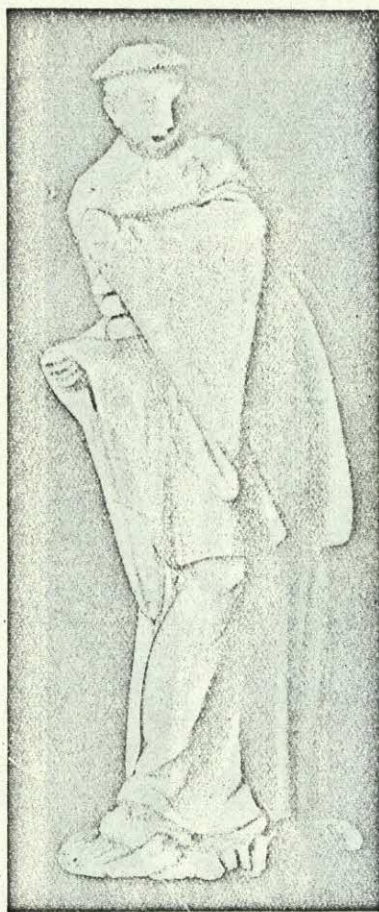


Fig. 15 (p. 19).

a cartoon executed by Joachim Utewael in 1599 for a stained glass window in the Great Church at Gouda.¹ A much smaller tile-picture with a single figure from the same cartoon is in the Huis Lambert van Meerten Museum at Delft. The Van den Bergh Gift includes also an early house-sign from Gorinchem and signed panels by Cornelis Boumeester (a hunting-scene) and Jan Aalmis, both of Rotterdam. The collection is fully described in a special guide entitled *Dutch Tiles—The Van den Bergh Gift*, 1923.

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Fig. 15 (p. 10).

¹ The window now existing is modern work executed from the still extant cartoons, the original window having been destroyed.

² See *Sammlung Lanna, Prag*, vol. i (Leipzig, 1909), *Fig. 14*.

³ The kiln itself has been acquired by the Science Museum. See *Surrey Archaeological Collections*, vol. xxxv (1924), p. 79.

DEPT. OF CERAMICS

A number of rare things were added to the series of German porcelain, particularly specimens of the work of the *Hausmaler* to whom reference has already been made (p. 13). With the help of the Murray Bequest funds two examples of such *Hausmalerei* on Meissen porcelain were acquired at the sale of the Rosenheim Collection, namely, a plate with a subject copied from one of Hogarth's series of engravings of the *Harlot's Progress*, painted by Franz Ferdinand Mayer, of Pressnitz (Plate 7), and a dish with a garden scene dated 1754, the work of Canon

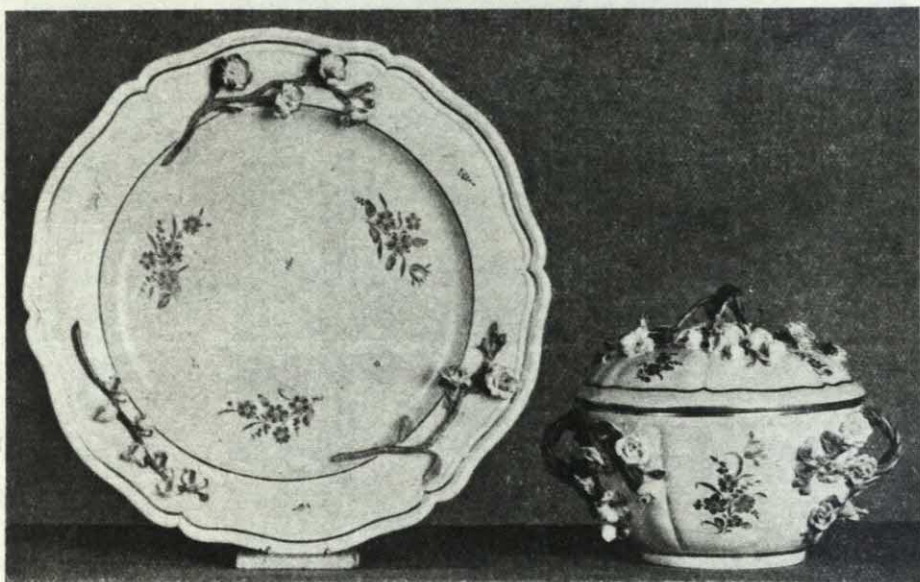


Fig. 16 (p. 20).

Busch of Hildesheim, whose method was to scratch the design in the glaze with a diamond and then to rub in a black colouring material.

Other purchases out of the Murray Bequest funds include a complete tea-service of Meissen porcelain, originally white and gold but decorated with figure-subjects in enamel colours by the above-named *Hausmaler* of Pressnitz; three Ludwigsburg *chinoiserie* groups were also bought (Plate 8),¹ as well as a coloured Fulda figure of a boy,

¹ Similar groups from the Royal Württemberg Collection are illustrated by Otto Wanner-Brandt, *Alt-Ludwigsburg*, 7 to 9. See also Hans Christ, *Ludwigsburger Porzellanfiguren*, pl. 61, where they are ascribed to the modeller Domenico Ferretti(?).

DEPT. OF CERAMICS

a small early Vienna group of a woman and child, and a small Frankenthal figure of a girl¹ with the rare shield mark in blue. Other outstanding acquisitions of German porcelain are a Nymphenburg white figure (Fig. 15), purchased, of a Chinaman playing a chime of bells, modelled by Bustelli²; a mug of early Vienna porcelain, the gift of Mr. Josef Nachemsohn, with painting by H. G. von Bressler of Breslau; a Vienna coffee-pot, somewhat later in date, with deer painted in black and gold, given by Col. Dingwall; and a monumental table centre-piece in Berlin porcelain given by Mr. Lionel Faudel-Phillips. The last-named, a very characteristic embodiment of the spirit of neo-classicism, is in the form of a temple of Bacchus, domed and pillared, with a biscuit figure of the god within it (Plate 9).

Other gifts in the section of European porcelain include a *gros bleu*



Fig. 17 (p. 20).

¹ The figure was modelled by J. W. Lanz; see F. H. Hofmann, *Frankenthaler Porzellan*, Tafel 2.

² A similar figure in the Bayerisches Nationalmuseum, Munich, is illustrated by F. H. Hofmann, *Geschichte der Bayerischen Porzellanmanufaktur Nymphenburg*, vol. i, abb. 92.

Vincennes bowl, dated 1753, from Mr. John McDowell, a marked Mennecy cane-handle from Mr. René de l'Hôpital, various pieces of Italian porcelain from Col. Dingwall, and two Nantgarw plates with painting attributed to Moses Webster, bequeathed by Miss Mary

Gerrard. Among purchases may be named further a porringer marked *Ven^a*. in gold, from the Vezzi factory at Venice (*Fig. 16*), a fine group (*Fig. 17*) and a figure of Buen Retiro porcelain (*Fig. 18*), and a figure of a bagpiper (*Fig. 19*) from the Rosenheim sale, which was ascribed in the sale catalogue to Mennecy, though actually it was probably made at St. Cloud; the same model is known in Meissen and both are based on an engraving after Dumont le Romain.

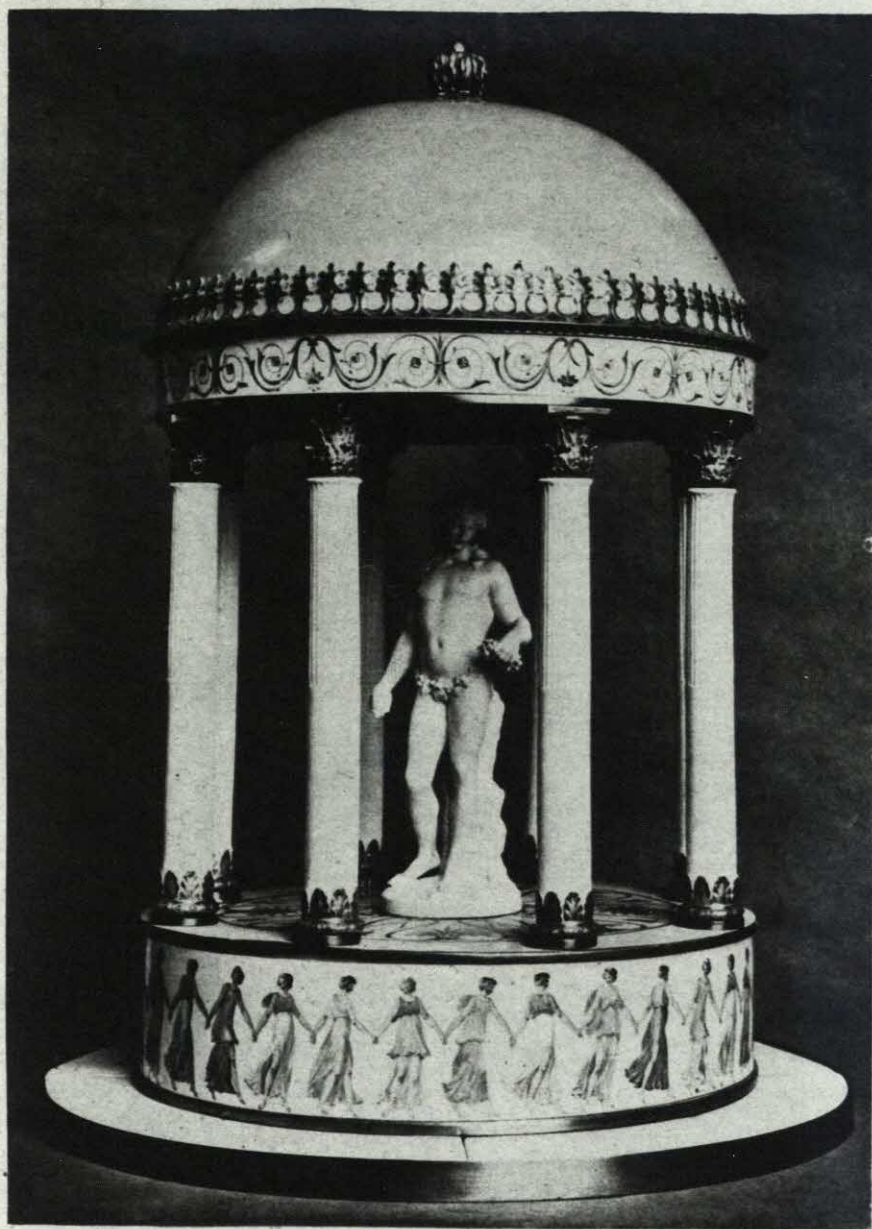


Fig. 18.

The important progress made in the development of the stained glass section is the outstanding feature of the year's work in the Department. We have first the acquisition of several fine glass-paintings with the help of the Murray Bequest funds.

At the Engel-Grossale four panels were obtained: one, representing Adam and Eve in the Garden of Eden, is German work of the early 16th century; the other three are Swiss works of great interest and beauty. The earliest, from the castle of Kyburg, near Zurich (*Frontispiece*), shows the arms of the Counts

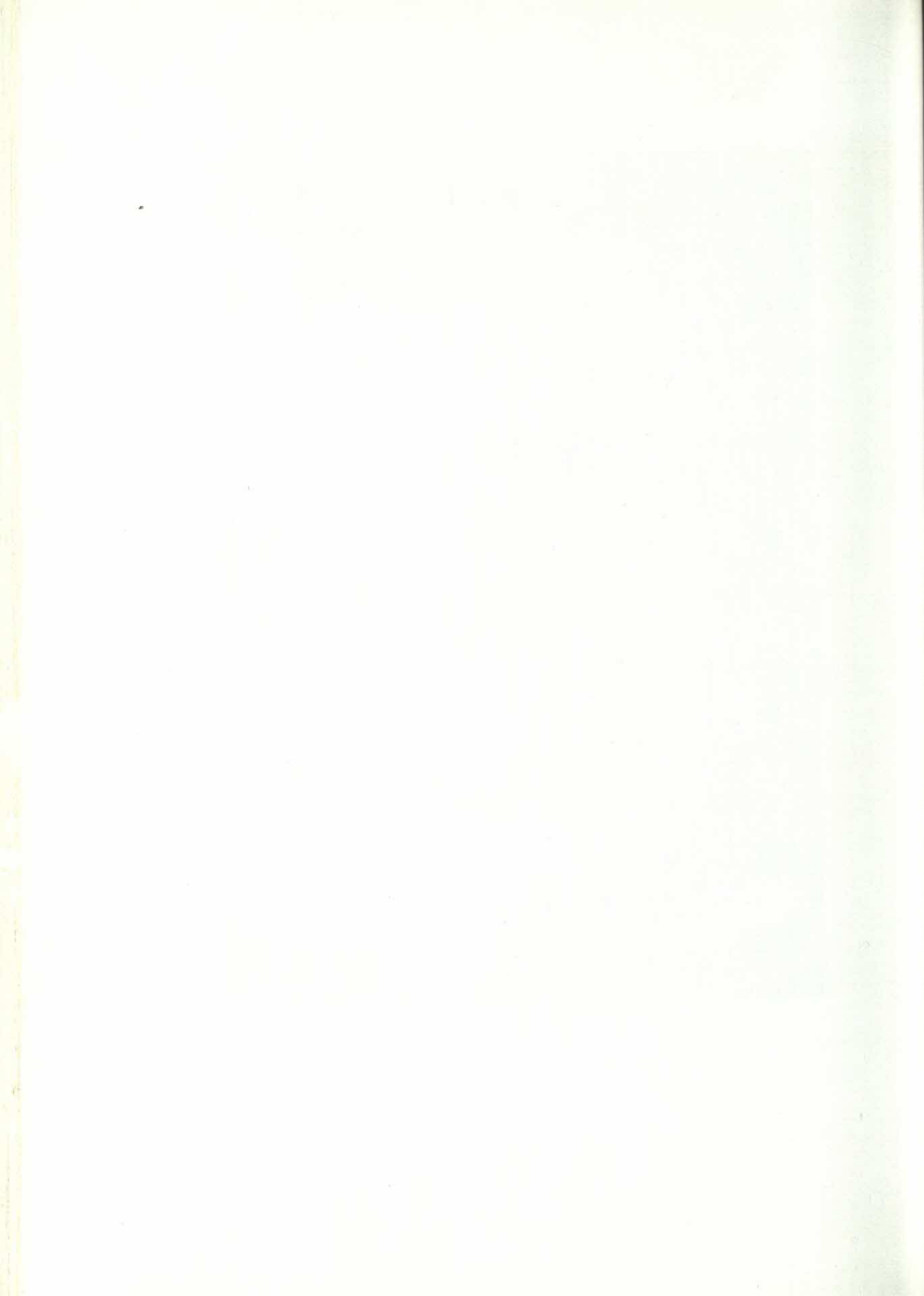
of Kyburg, supported by a wild man and woman; it may be dated towards the end of the 15th century. The second panel, dating from the beginning of the 16th century, is also entirely heraldic, displaying arms, probably those of an ecclesiastical member of the family of d'Avenches of Fribourg, supported by two angels, who stand beneath

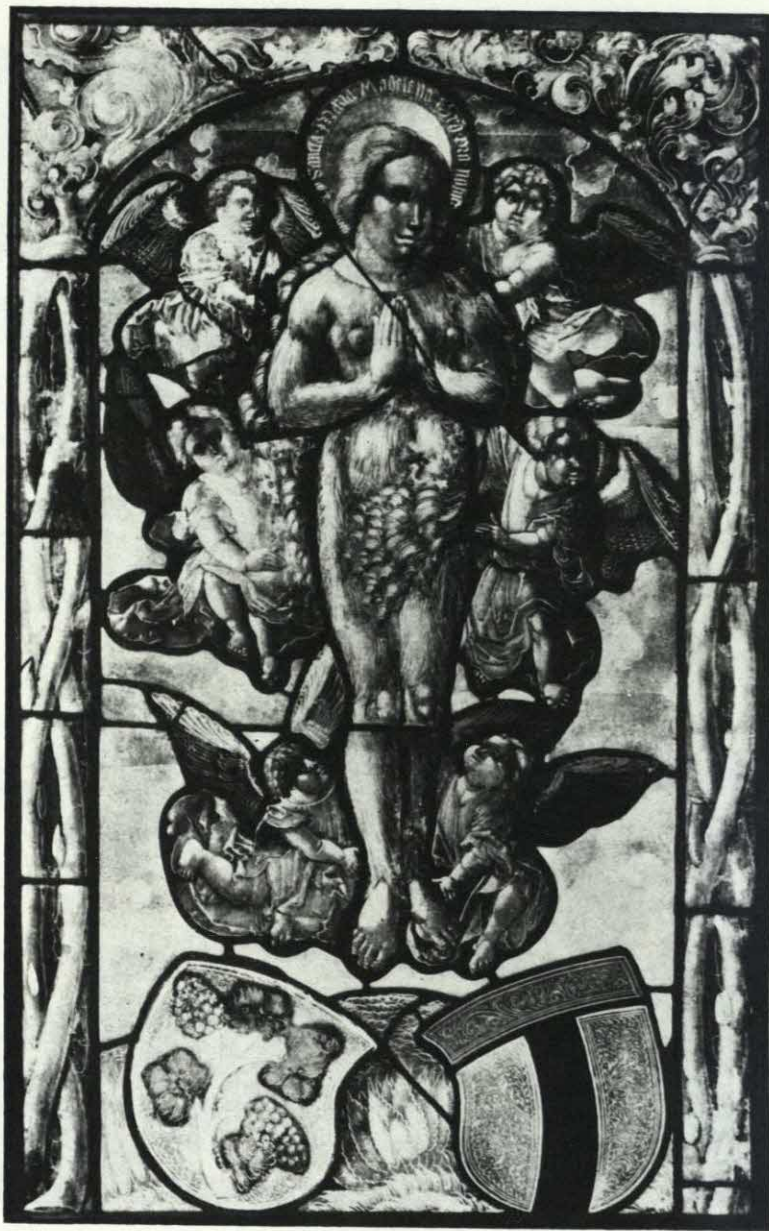


BERLIN PORCELAIN CENTRE-PIECE; END OF 18TH CENTURY.

GIVEN BY LIONEL FAUDEL-PHILLIPS, ESQ.

(p. 19.)





THE ASSUMPTION OF ST. MARY MAGDALEN; PANEL OF STAINED GLASS.
SWISS (BASLE SCHOOL); EARLY 16TH CENTURY.

MURRAY BEQUEST.

(p. 21.)

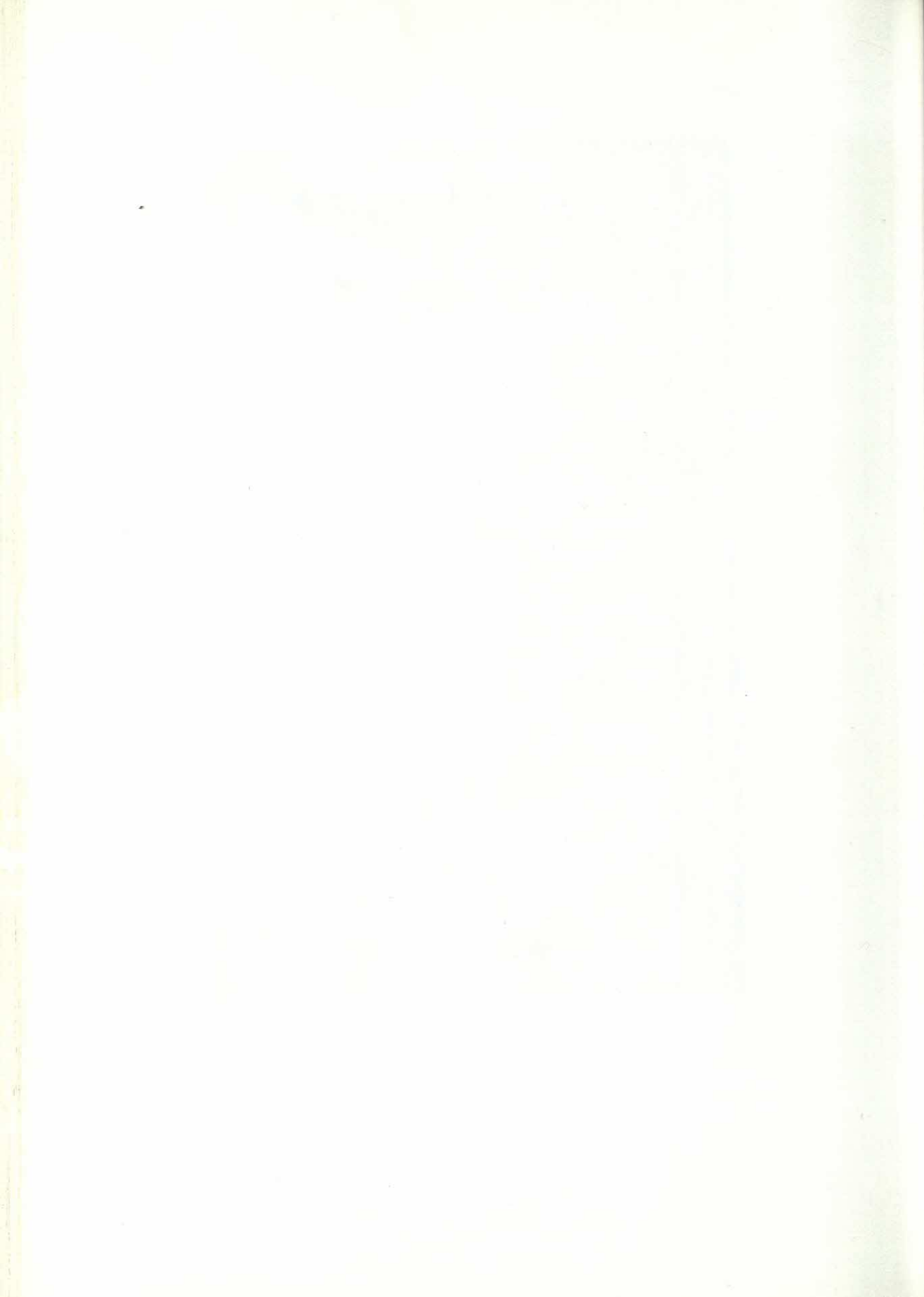


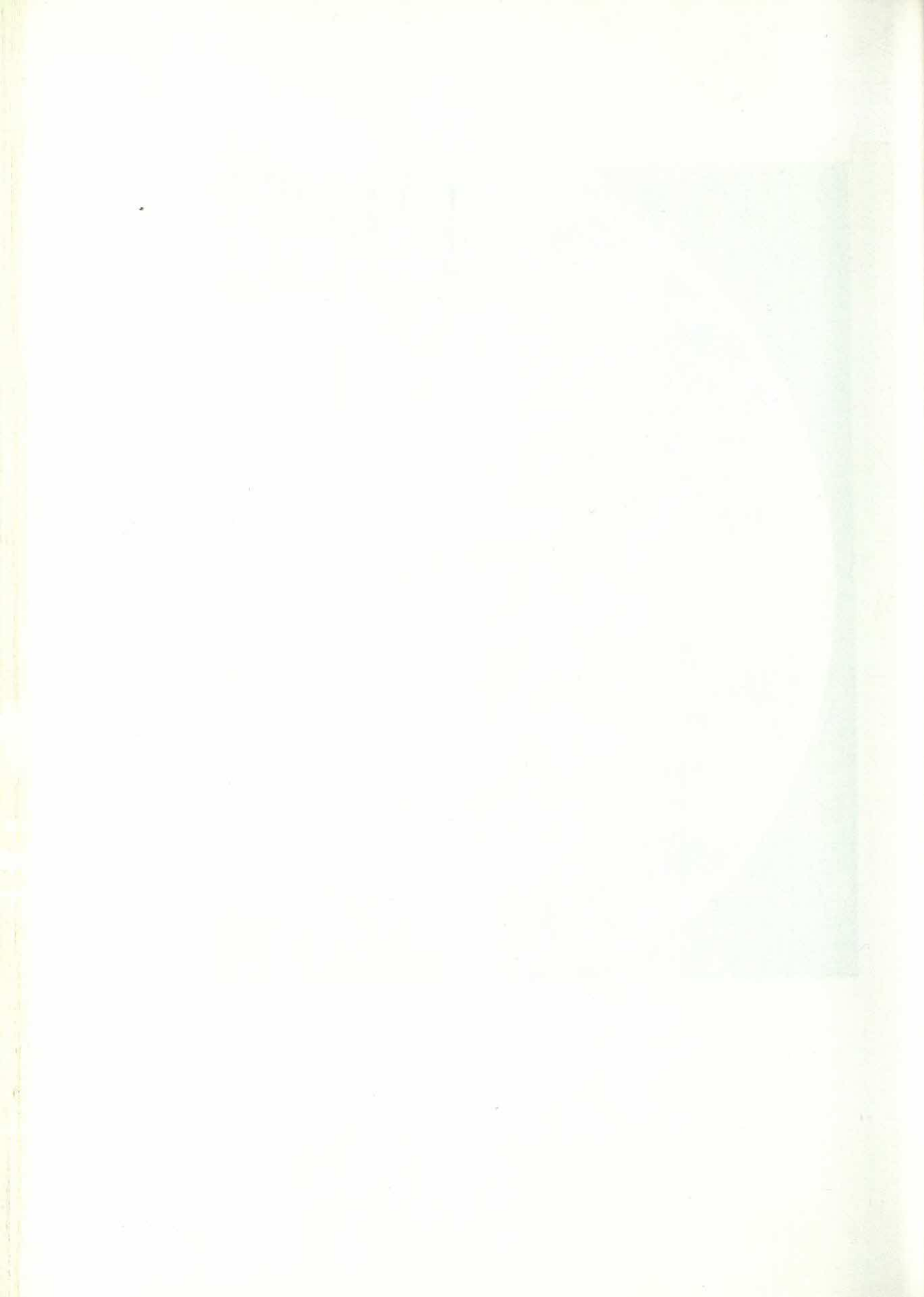


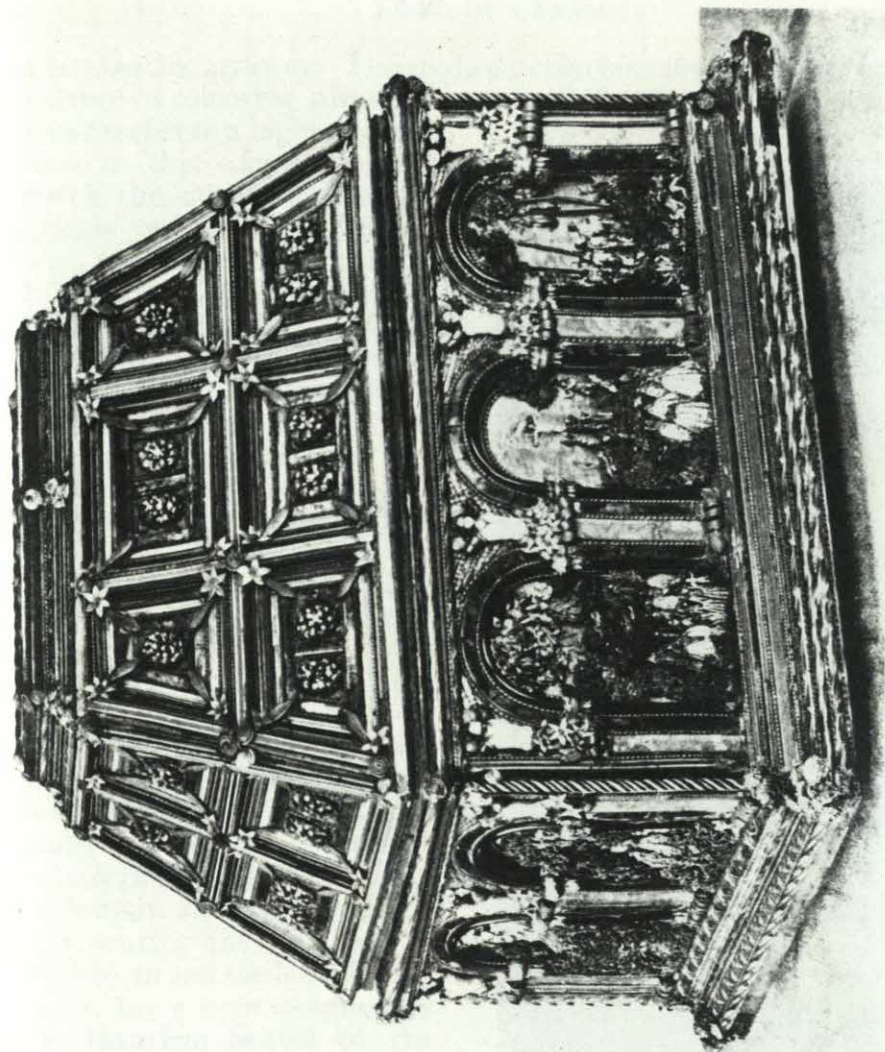
FIGURE EMBLEMATIC OF SPRING, AFTER MARTIN DE VOS; PANEL OF PAINTED GLASS.

DUTCH; EARLY 17TH CENTURY.

MURRAY BEQUEST.

(p. 21.)





CASKET, ENCRUSTED WITH DECORATION WORKED IN GLASS. PROBABLY VENETIAN;
17TH CENTURY.

ALFRED WILLIAMS HEARN GILL

(p. 23.)



DEPT. OF CERAMICS

a late Gothic archway. The studied achievement of harmony by careful balance of colouring, always a feature of the best Swiss glass, is seldom seen carried to a higher degree than in this composition in which the colours are set off against one another with almost mathematical accuracy. In the third panel (*Plate 10*), of the Basle school and of approximately the same period, the heraldry is only accessory to a pictorial subject. At the foot are two shields, one unidentified, the other with the arms of Baden in the Canton of Aargau. The main subject, the Assumption of St. Mary Magdalen, repeats a design by Hans Fries, of Fribourg, which in its turn is based on the engraving by Dürer.

Three examples of Netherlandish stained glass constitute the remaining acquisitions under this Bequest. Two companion panels painted entirely in brown and silver-yellow, representing the Marriage of the Virgin and the Marriage of Tobit, have been assigned to the Haarlem School of the early 16th century. The remaining panel, a wonderful piece of finished craftsmanship, is Dutch work of the early 17th century; it is an oval painted in enamel colours with a figure emblematic of Spring after a design by Martin de Vos (*Plate 11*). Another medallion, Winter, in the same series was purchased at the same time.



Fig. 19 (p. 20).

At the sale of stained glass belonging to the Countess of Craven, from Coombe Abbey, near Coventry, the Museum purchased a fine Swiss panel of early date (second half of 15th century) representing St. George and the Dragon (Fig. 20). With it were acquired a roundel

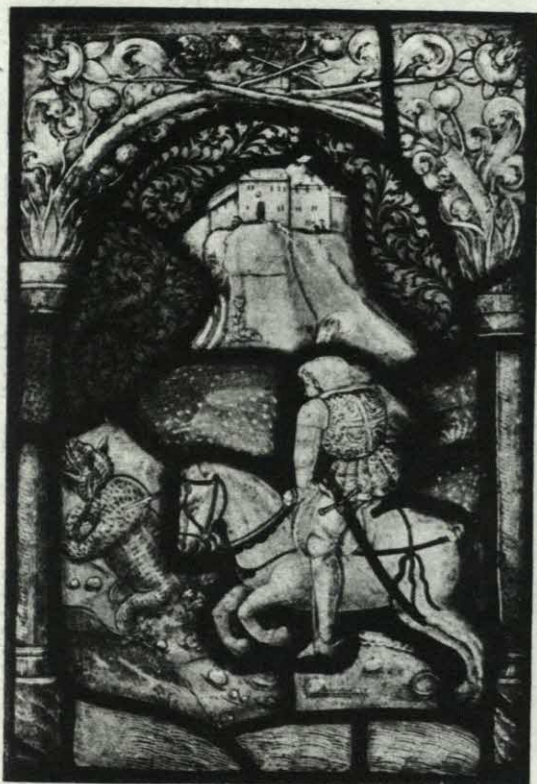


Fig. 20.

with the subject of the Sword of Damocles (Fig. 21), Netherlandish work of the early 16th century, and several panes of Dutch glass of the 17th century with genre and mythological paintings in grey monochrome, a type hitherto unrepresented in the Museum.

An important gift of stained glass was made to the Museum by the National Art-Collections Fund. It consisted of six roundels painted in grisaille and silver-yellow stain with representations of six of the Labours of the Months, being English work of the first half of the 15th century (Fig. 22). As this form of domestic stained glass is extremely rare in England it is particularly gratifying to report this acquisition. The roundels were until recently at Cassiobury Park,

Hertfordshire,¹ but being of earlier date than that mansion were presumably brought thither from some other place.

To the series of Pre-Raphaelite glass paintings were added six panels, the gift of Miss May Morris, three of which were designed by William Morris, the other three by Sir Edward Burne-Jones.

¹ See *The Burlington Magazine*, October 1923 (vol. xliii, p. 167), where the roundels are described and illustrated.

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The chief additions to the collection of glass vessels were twenty-two specimens of English glass, mainly of the 18th century, given by Mr. Francis Buckley as a supplement to his earlier gifts; a barometer given by Mr. E. W. Austin; and lastly, as part of the Alfred Williams Hearn Gift, a casket, probably made at Venice in the 17th century, entirely encrusted with decoration worked in glass including scriptural subjects in relief (*Plate 12*). With the same bequest came two Italian gold-leaf engravings under glass of the 16th century, one of them signed P.C.F.

A small but important addition was made by purchase to the series of rare 15th century Italian painted enamels; this consisted of three quatrefoil



Fig. 21 (p. 22).

plaques of copper from a crucifix or pax (*Fig. 6*), painted with the heads of St. John the Baptist, St. Mary Magdalen, and St. Catherine.

Miscellaneous gifts not already mentioned were received as follows:

Mr. Leigh Ashton, two Dutch tiles, 17th century; Mr. N. Baker, a bowl of Northern French faience, a Bow cup, and a Lowestoft cup and saucer; the Misses Ethel and Aimée Bannatyne, a Chinese (Ch'ien Lung) jade bowl and stand (in memory of Mrs. D'Arcy Jarvie); Mr. A. L. Birstingl, a Wedgwood bust of Mercury in black basalt ware (in memory of his wife, Cordelia Birstingl); the Bristol Museum and

DEPT. OF CERAMICS

Art Gallery, seventy-eight fragments of Bristol pottery; the British School of Archaeology in Egypt, amulets and beads; Miss Evelyn Brooke, a punch-bowl and two vases of De Morgan ware; Mr. C. H. B. Caldwell, a Chelsea-Derby custard-cup and a Höchst porcelain tray; Mrs. Arthur Churchill, a Jacobite wine-glass from a set originally at Corsham Court; Mr. E. Cozens-Smith, a Portuguese (Vista Alegre)



Fig. 22 (p. 22).

porcelain plate; Mr. Stuart G. Davis, three pieces of Vienna porcelain and a Brussels tureen; Major W. G. Dugdale, a Fulham stoneware jug; Mr. R. C. Dunn-Gardner, a Dutch glass decanter of the 17th century, with engraved decoration; Mr. James Falcke, a Westerwald stoneware jug, 17th century; Mr. A. Garabed, a Persian turquoise-blue bowl and a fragment from Sultanabad; Miss Guldemont, a Corean water-

pot; the Guardian Assurance Company, a 14th century English earthenware jug; Mr. Sidney Hand, five pieces of English pottery; Dr. W. L. Hildburgh, F.S.A., a Staffordshire figure and fragments of pottery from Italy (Bologna) and Spain; Capt. Geoffrey Jones, a combed slipware dish, Staffordshire, 18th century; Sir William Lawrence, Bart., a Spanish (Paterna) bowl of the 15th century and two pieces of Swiss faience; Mr. G. F. Lawrence, a series of fragments from excavations in London; Mr. E. S. McEuen, a sauce-boat of Lowdin's Bristol

DEPT. OF CERAMICS

porcelain; Sir C. M. Marling, K.C.M.G., C.B., a 15th century Dutch tile, with pattern inlaid in white slip; Brig.-Gen. Sir Gilbert Mellor, K.B.E., C.B., C.M.G., K.C., a French (Vron) faience bowl; Prof. Percy Newberry, specimens of mediaeval pottery from Egypt; Mrs. J. A. Pizey, two pieces of English glass; James Powell and Sons, twelve glasses and a mosaic panel made in their glasshouse at Whitefriars; Mrs. Radford, a Bristol Delft punch-bowl and two other pieces of English pottery; Mr. W. Ranken, a vase of ancient Roman glass; Mr. Oscar Raphael, a waster, found on the site of a kiln at Damascus; Mr. Douglas Sladen, seventeen fragments from Fostat, and four English inlaid tiles of the 13th or 14th centuries from Davington Priory, Kent; Mr. John A. G. Watson, three Bristol Delft tiles, from a house at Kidderminster built in 1778; Mr. Herbert W. L. Way, two Zurich porcelain cups and saucers; Mr. G. W. Younger, a Berlin porcelain dish.

DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN

III. DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN



WING mainly to two bequests and to the generosity of ninety-five donors, nearly five thousand prints and drawings were added to the collections of the Department during the year. The chief opportunity of purchase was afforded by the sale of the Rosenheim Collection, which took place in May, and enabled the Museum to acquire over one thousand examples of engraved ornament, mainly of the 16th and 17th centuries.

ENGRAVING

ETCHINGS, DRY-POINTS, AQUATINTS, ETC.

A noteworthy addition was made to the technical exhibits of the Department by a gift from Mr. William Giles of a series of plates, proofs, diagrams and descriptive notes, showing his method of making water-colour prints from relief-etched metal plates. Another method, of printing in oil colour, was illustrated by the purchase of six colour-prints by the late Charles Mackie, A.R.S.A.

Eight dry-points by the late Alfred Bentley, R.E., whose early death cut short a career of considerable promise, came to the collection through the kindness of Mr. Malcolm Osborne, A.R.A., R.E. Mr. A. A. Bailey presented four etchings by Edward J. Detmold, and Mr. Sydney Vacher added to his many previous gifts a collection of engraved portraits of the 16th-18th century. Three further examples of the etched work of F. L. Griggs, A.R.A., R.E., were acquired by purchase.

Among prints received as gifts, mainly by the kindness of the artists themselves, were fifteen etchings and aquatints by Mrs. Laura Knight, A.R.E.; nineteen heraldic book-plates engraved by J. F. Badeley, C.B.E., R.E.; four colour etchings and eight dry-points by Miss Elyse Lord; two etchings and a woodcut by Mr. A. R. Middleton Todd, A.R.E.; and examples of the etched work of Miss R. S. Hope,

III. DEPARTMENT OF ENGRAVING ILLUSTRATION AND DESIGN

WING mainly to two bodies, and to the addition of nearly five donors, nearly five hundred drawings were added to the collection of the Department during the year. The chief opportunity for such additions was afforded by the sale of the Department's collection, which took place in May, and enabled the Department to acquire over one thousand examples of engraved designs of the 16th and 17th centuries.



ETCHINGS, DRY-POINTS, AQUATINTS, AND

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Eight dry-points by the late Alfred Denison, R.S.A., were added to the Department's collection, and a considerable quantity of the collection, through the kindness of Mr. Malcolm Osmond, A.R.S.A., R.S.P., R.S.A., presented four etchings by Richard J. Jackson, R.S.A., and Mr. Vacher added to his many previous gifts a series of engraved portraits of the 18th century. These latter examples, as well as the work of R. L. George, A.R.S.A., R.S.A., were received by the Department.

Among prints received as gifts, namely by the kindness of the artists themselves, were fifteen etchings and drawings by John James Kneller, A.R.S.A.; a series of hand-drawn sketches by John Kneller, A.R.S.A.; four colour etchings and eight hand-drawn sketches by Miss Eliza Ford; two etchings and a woodcut by Mr. J. H. Sturt; and examples of the etched work of John H. Sturt.

DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN

A.R.E., Miss W. Boreel, A.R.E., Miss Hilda Cowham, Miss M. Green, J. Nicolson, A.R.E., and Percy Lancaster, A.R.E.

WOODCUTS, LITHOGRAPHS, POSTERS

There has been a noteworthy revival of the art of wood-engraving, and several examples of contemporary work were added to the collections. Mr. A. E. Anderson, always a thoughtful and generous donor, added eleven woodcuts by the American artist, John J. A. Murphy; Mr. G. Hoyland Mayor gave an example of Claude Flight's work in colour; the engraved wood-block and a proof of the title-page to *Poems in Black and White*, by W. G. Raffé, were presented by the artist, and other examples of his work acquired by purchase; as were also woodcuts by Frank Brangwyn, R.A., Eric Gill, Sidney Gausden, and Josef Weiss, and woodcuts in colour by Hall Thorpe, Fritz Lang, Leo and Hans Frank, and Margarethe Geibel.

Additions to the section of Lithography included a gift by the American artist, Walter Tittle, of his twelve portraits of well-known writers (Joseph Conrad, G. K. Chesterton, Sir Rider Haggard, etc.).

Posters may be conveniently grouped in the section of Lithography, and for some years past the Museum collection of the best poster-work has been steadily growing. This is largely due to the continued interest of Mr. Frank Pick and the Underground Electric Railways Company. From the large number of posters issued by this Company, twenty-nine examples were selected for inclusion in the collections, among them being work by F. C. Herrick, McKnight Kauffer, MacDonald Gill, Miss Ruth M. Hutchings, and U. Mocchi.

To Mr. F. Pick we are also indebted for the gift of twelve American, Scandinavian, and other posters. Our thanks are due also to the London and North Eastern Railway Company for the gift of a selection of twenty-three posters designed by G. Spencer Pryse, Dudley Hardy, Fred Taylor, Gregory Brown, Graham Petrie, and other well-known artists. Messrs. Sanders Phillips and Co. presented two posters designed by C. J. M. Shepard to advertise the British Empire Exhibition, and seven posters of the series which is being published to advertise London's Tramways were added as a gift from the London County Council.

A.R.E., Miss W. Borel, A.R.E., Miss Hilda Cowman, Miss M. Cowman, J. Nicholson, A.R.E., and Perry Lancaster, A.R.E.

WOODCUTS-LITHOGRAPHS-POSTERS

There has been a noteworthy revival of the art of woodcutting and several examples of contemporary work were added to the collection. Mr. A. E. Anderson, always a thoughtful and generous collector, added eleven woodcuts by the American artist, John A. J. Thompson. Mr. G. Hovland Mayr gave an example of classic design, a work in color; the engraved wood-block and a piece of the subject in color in black and white by W. G. Riffe were presented by the artist, and other examples of his work acquired by purchase; as were also woodcuts by Frank Brangwyn, R.A., Eric Gill, Sidney Godwin, and Josef Weiss, and woodcuts in color by Hall Trosper, Fritz Lang, Leo and Hans Frank, and Marguerite Gaudel.

Additions to the section of lithography included a gift by the American artist, Walter Tille, of his twelve portraits of well-known writers (Joseph Conrad, G. K. Chesterton, Sir John Galsworthy, etc.). Posters may be conveniently grouped in the section of lithography and for some years past the Museum collection of the best posters has been steadily growing. This is largely due to the continued interest of Mr. Frank Park and the Underground Electric Railways Company. From the large number of posters issued by this company twenty-nine examples were selected for inclusion in the collection, among them being work by E. C. Harrick, M. Keith, Kenneth, etc. Donald Gill, Miss Ruth M. Huntington, and U. M. M. M.

To Mr. E. Park we are also indebted for the gift of twelve Scandinavian and other posters. Our thanks are due also to the London and North Eastern Railway Company for the gift of a set of twenty-three posters designed by G. Spencer Stone, Leslie, and Fred Taylor, Gregory Brown, Graham Payne, and other well-known artists. Messrs. Sanders Phillips and Co. presented two posters designed by C. J. M. Shepard to advertise the British Empire Exhibition, and seven posters of the series which is being published to advertise the London's Tramways were added as a gift from the London County Council.

ILLUSTRATION AND BOOK ORNAMENT

In this section Mr. A. E. Anderson supplemented his many gifts by a pen drawing for illustration by Laurence Housman, and a charming figure study by Charles Keene (*Fig. 23*). Two studies in pencil, for book illustration, by the late C. Maurice Detmold, possibly for a projected edition of *The Arabian Nights*, were presented by Mr. E. J. Detmold.

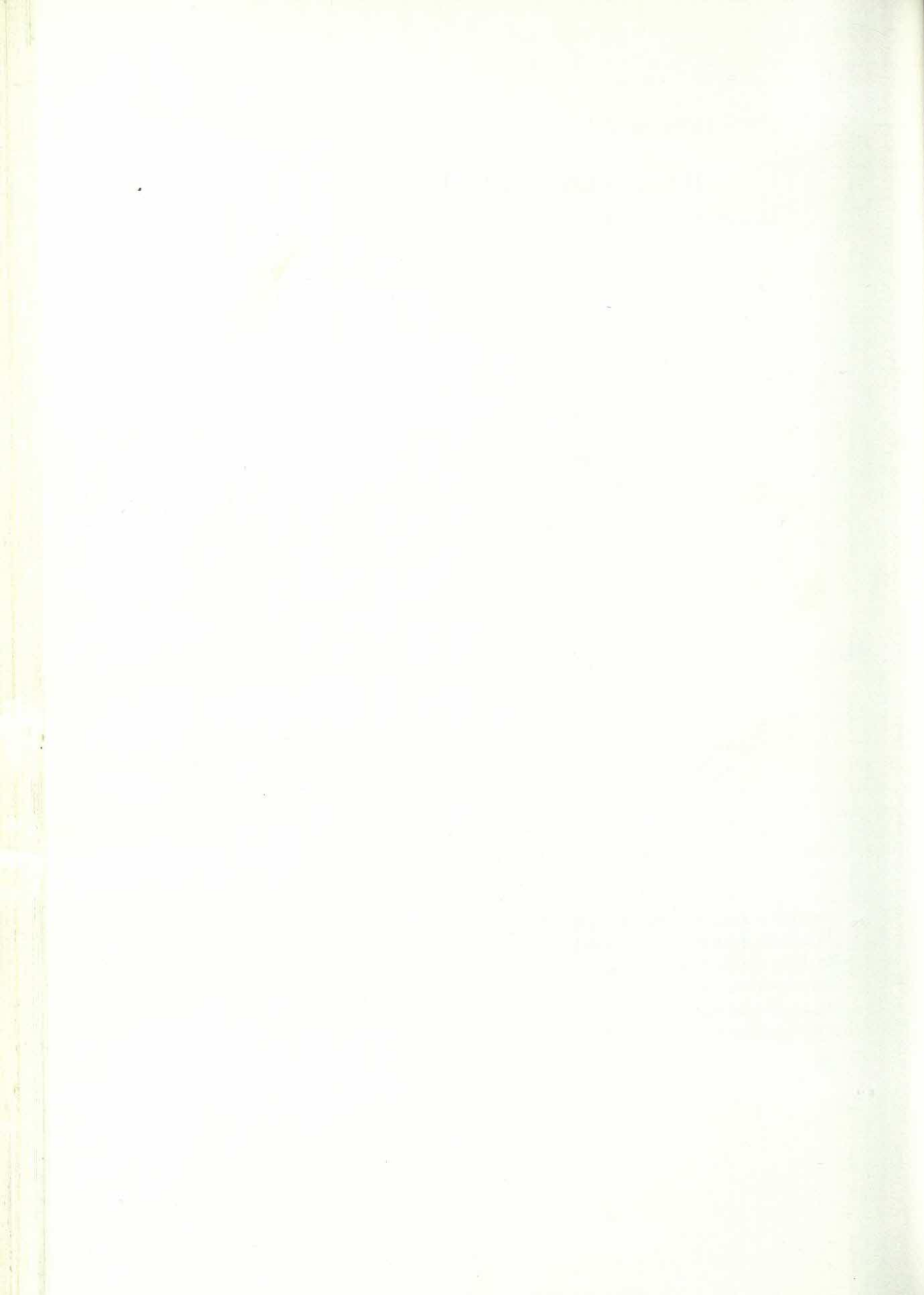


Fig. 23.

DESIGN (VARIOUS CLASSES)

ART OF THE THEATRE

This section of the Department's work has already gained considerable importance, and opportunities are being constantly sought for building up a permanent and comprehensive collection of stage models, stage scenery, and costume designs, etc. Lord Howard de Walden, to whose generosity the Department is again indebted for gifts to this section, presented nine original designs by William Nicholson for costumes in *Polly* (the sequel to *The Beggar's Opera*), produced in 1922 at the Kingsway Theatre (*Fig. 24*), and a coloured engraving, with *appliqué* lace, etc., of Miss Younge as Hermione in *The Distress Mother*.



TEXTILE DESIGNS

Mr. Arthur Wilcock presented a collection of two hundred and six designs for textile fabrics made by him during the years immediately preceding the outbreak of the War. They are of considerable interest as records of the design of the time, and of the methods of drawing for industrial purposes.

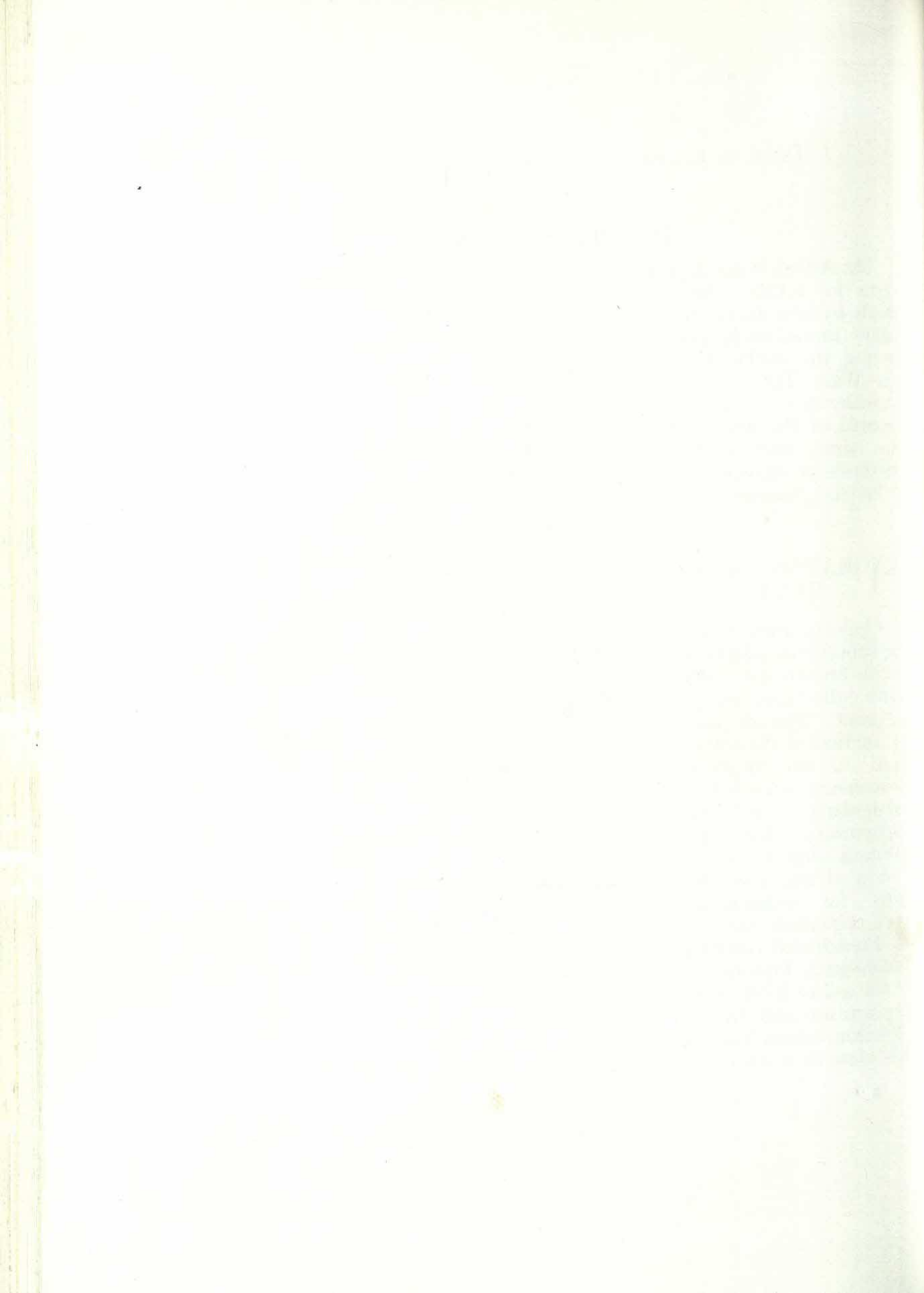
ENGRAVED ORNAMENT

Opportunities of making substantial additions to this branch of the Museum collections are infrequent. The disposal by auction of the collections of the brothers Rosenheim afforded a particularly welcome opportunity for the strengthening of the collection of engraved designs for goldsmiths' work, *bijouterie*, etc., of the French and German Renaissance. Principally by the aid of funds bequeathed by the late Captain H. B. Murray, the Museum was able to fill many gaps and to supplement the existing collection, which has come to rank as one of considerable importance. This class of work is of exceptional documentary value to the student



M^{rs} Diana Trapes

Fig. 24 (p. 28).



DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN

and historian, and to the modern designer and craftsman offers, if rightly used, an endless source of inspiration.

Of the important acquisitions made by this Department at the sale, special mention should be made of one of the three known copies

of the first edition (c. 1545-48) of *Ein Neu Kunstbüchlein von Mancherley schönen Trinckgeschiren . . . Durch Hansen Brosamer*, containing thirty-six sheets of woodcut designs for cups, goblets, ewers, etc., to be executed in metal. Inserted in the last leaf are two original designs for whistles or lamps, thought to be by Brosamer himself, and probably pasted in by Destailleur. This is the Destailleur-Quaritch copy used by Quaritch for his facsimile reproduction in 1897.

Equally important were the eighteen designs for tankards and covered cups by Georg Wechter (1541-1619)

which, with six already in the collection, gives the Museum twenty-four of the complete set of his known thirty prints. Of great interest, too, is a design by the Master A. B. for a flask, with a Venetian landscape in the centre, in the dotted manner of the late 16th century (Fig. 25). Two rare sets of designs representing jewelled aigrettes in the pea-pod manner, *Livre de Toutes Sortes de Feuilles pour servir à l'Art d'Orfèberie*,

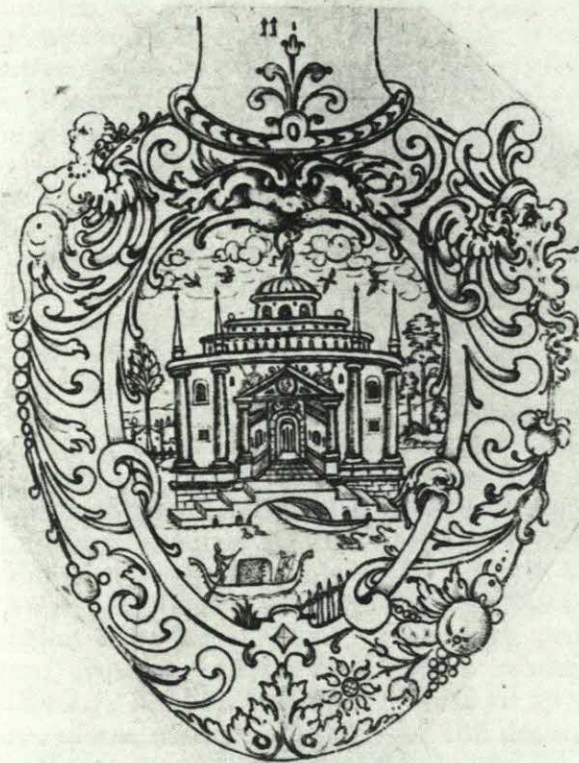


Fig. 25.

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by Pierre Boucquet, 1634, and the set of six by P. Firens, were secured, as well as six plates copied from the originals by Lefebvre, with the omission of the Callot Italian Comedy figures below. A copy of the first edition (c. 1657), of *Plusieurs Pièces d'Arquebuzerie Recueillies et Inventées Par François Marcou*, a rare set of designs for the use of gunsmiths, was secured, in addition to many fine specimens of heraldic design by the De Brys, Michel le Blon, etc. A complete copy of the *Nova Alphabeti Effictio . . . New Kunstlichs Alphabet . . . Anno 1613*, by T. de Bry, was obtained, and an interesting addition is a set of sixteen designs for box-lid ornament, with Symbols of the Passion, figures from classical mythology, etc., engraved in 1712 by Catharina Hecklin at the age of thirteen years.

Five plates of the set of friezes representing hunting scenes amid scrollwork ornament by B.L. (Balthazar Lemken or Balthazar Lemercier) were secured, while the acquisition of many designs for jewelled pendants by H. Collaert, D. Mignot, J. Vovet, A. Muntinck, and niello designs in white on black ground for goldsmiths' work, by H. van Bein, H. Berckhusen, H. de Bull, J. Hurtu, Pierre Nolin, C. Saur, Virgil Solis, the Masters I. H. and W. D. P., assisted to fill important gaps in the already extensive collections of designs of this class possessed by the Museum. Designs for chatelaines, pendants, bracelets, and goldsmiths' ornament, etc., by J. T. de Bry, and designs by the German Little Masters of the 16th century, H. Aldegrever and the Behams, were among other purchases at this sale.

Among the further additions to the collection of ornament, especial attention may be directed to an 18th century book of jewellery design, *Nouveau Livre de Desseins contenant les ouvrages de la Joaillerie . . . par L. Van den Cruycen en 1770*, containing ten plates; to five of the series of designs for the decoration of watch-backs by Antoine Jacquard (worked c. 1610); and to further examples of the work of H. Aldegrever, J. Binck, and A. Claesz.

WALL-PAINTINGS

Further progress has been made in the collection of records of Early English wall-paintings. Twenty-three drawings by E. W. Tristram, representing pre-Reformation fresco paintings in Eton College Chapel, and in various churches of Sussex, Essex, etc., were

acquired by purchase. Mr. Robert Halls presented a drawing made by himself of a fresco painting of the 15th century in the hall of the Old Manor House at Little Hempston; and a drawing by O. Skilbeck of the figure of St. George from the fresco in Little Kimble Church, Bucks, came as a gift from the Rev. A. K. Hobart-Hampden. Mr. Geoffrey Webb presented a drawing of a painting, in tempera on plaster, in a timber-framed house at 48 High Street, East Grinstead; and a drawing by Miss Lilian Harris of the figure of the Virgin from a wall-painting in Southleigh Church, and three drawings by Miss H. D. Birchall of late 13th century wall-paintings in Ripon Cathedral, were secured by purchase.

Representations of foreign wall-paintings were added to the collections through the gift of thirteen copies made and presented by Mr. J. Eadie Reid of frescoes in the Upper and Lower Churches of S. Francesco at Assisi.

Records of wall-paintings in the Monassia Monastery, Serbia, made by V. Pomorishatz, and two drawings by Lancelot Crane of Egyptian wall-paintings, were added by purchase.

WALL-PAPERS

For several years special efforts have been made to collect specimens of old wall-paper, this Museum being—to quote a writer in the *Times*—the only record office in England for this kind of art. Three portions of a Chinese wall-paper from Shernfold Park, said to have been given to a former owner of the house by a Chinese ambassador, were added to the collections (*Plate 13*). The upper part is decorated with branches of magnolia, camellia, pomegranate, and plum, with birds and butterflies on a green ground; the lower part depicts the story of tea-making, amidst scenery with tea-houses, pagoda, rock-gardens, and water. These panels are a fine example of Chinese design of the 18th century. To the Warden and Fellows of Winchester College we are indebted for a fragment of wall-paper found in the Warden's dining-room at the College. A panel of wall-paper in the style of J. B. Jackson (c. 1750-60) and three specimens of English lining-papers (c. 1760) were presented by Mr. Francis Hooper. Messrs. Sanderson and Sons of Chiswick presented sixteen specimens of their wall-papers with patterns based on textiles and other designs in this Museum.

acquired by purchase. Mr. Robert Hall presented a drawing of himself of a fresco painting of the 15th century in the hall of the Manor House at Little Harpington; and a drawing by A. Webb of the figure of St. George from the fresco in Little Harpington Church. Backs came as a gift from the Rev. A. R. Robert-Harper. Mr. Geoffrey Webb presented a drawing of a painting in a room in a timber-framed house at 48 High Street, Kent, and a drawing by Miss Lillian Harris of the figure of the Virgin from a wall painting in Southleigh Church, and three drawings by Miss H. B. Birchall of late 15th century wall-paintings in Upper Church, which were secured by purchase.

Representations of foreign wall-paintings were added to the collection through the gift of thirteen copies made and presented by Mr. J. Hadie Road of houses in the Upper and Lower Churches of S. Francesco at Assisi.

Records of wall-paintings in the Museum of Modern Art, Berlin, made by V. Pomorski and two drawings by Edmund Clark in connection with wall-paintings, were added by purchase.

WALL PAPERS

For several years special efforts have been made to collect specimens of old wall-paper. The Museum began to collect wall-papers in the 18th century—the only record office in England for the kind of wall-papers. Portions of a Chinese wall-paper from Shanghai (1871) and so many been given to a former owner of the house by a Chinese antiquarian were added to the collection (Plate 12). The upper part is decorated with branches of magnolia, camellia, peony, and plum, which are and butterflies on a green ground; the lower part depicts the scene of tea-making, smoking, scenery with tea-houses, pagoda, and garden, and water. These panels are a fine example of Chinese design of the 18th century. To the Western and Eastern of *Wandelaar* (1871) are indebted for a fragment of wall-paper found in the 17th century dining-room at the College. A panel of wall-paper in the study of J. B. Jackson (c. 1750-60) and three specimens of Chinese paper (c. 1700) were presented by Mr. Francis Hopson. Mr. Sanderson and sons of Chiswick presented several specimens of their wall-papers with patterns based on textiles and other designs in the Museum.

STAINED GLASS

In continuation of the series of drawings made by F. Sydney Eden, at the instance of the Royal Commission on Historical Monuments, thirty-eight drawings of stained glass in churches in the County of Essex were acquired by purchase. Recourse was again had to the funds bequeathed by the late Captain H. B. Murray for the purchase of seven fine original designs for stained glass windows by German and Swiss artists of the late 16th and early 17th centuries. Three designs by Gerald Moira for stained glass at 80 Aldersgate Street, London, were presented by the artist.

ARCHITECTURE, DECORATION, ETC.

To Mr. J. D. McIlhenny and Miss Violet Oakley we are indebted for the gift of six studies made by Miss Oakley for decoration in the State Capitol of Pennsylvania at Harrisburg, an undertaking fully described and illustrated in Miss Oakley's large volume, *The Holy Experiment*, Philadelphia, 1922.

Among the gifts to the collection of architectural drawings was a series of drawings and prints by A. C. and A. W. Pugin, presented by F. Gordon Roe in memory of his grandfather, the late Sydney Williams Lee. To Mr. Sydney R. Jones we are indebted for the gift of twelve of his drawings of details of architecture, oak panelling, etc., from Haddon Hall.

The Imperial War Graves Commission presented a series of two hundred and fifty-two printed designs for the Regimental Badges to be engraved on headstones in military cemeteries at home and abroad.

A drawing of the Market Place at Vercelli by John Ruskin was added by purchase.

Professor R. Anning Bell, R.A., presented his original design for the mosaic tympanum over the main entrance to Westminster Cathedral, carried out by Messrs. Powell in 1915-16, also his design for the mosaic reredos in the Lady Chapel. The original design by Professor Bell for a mosaic in the Horniman Museum, Forest Hill, was bought. A notable acquisition is the series of twenty-eight studies and cartoons for reliefs on stone panels of the Stations of the Cross in Westminster Cathedral, by Eric Gill. The studies show the general arrangement of

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the figures and lettering, and the working cartoons show the structural lines, with colour indicating the depth of the cutting. Both studies and cartoons are half-size.

A full-size study of Cardinal Manning by Gerald Moira for detail of decoration in the Central Criminal Court, London, was presented by the artist. The study is on canvas with a ground of white lead and sand, painted in oils with a medium composed of stiff paraffin wax and a little beeswax dissolved in spirit, with spike oil and mastic varnish added. This study was made experimentally by Professor Moira before completing the finished work now in the Central Criminal Court.

The large collection of rubbings of monumental brasses which the Museum already possesses was supplemented by the gift of three rubbings of brasses in Deddington Church, Oxon, made by the Rev. H. Tyrrell Green to illustrate his method of work with yellow-brown heel-ball and Indian ink in order to obtain a positive, instead of a negative, result.

DRAWINGS AND STUDIES

An album of sixty-one drawings of landscape, etc., by Joseph Farington, R.A., now famous as the writer of the *Farington Diary*, was presented by Mr. E. H. Coles (*Fig. 26*). Mr. James Pearson gave three drawings of scenes on the Rhine by E. W. Cooke, R.A.; Mr. Francis S. Hayman, six studies of trees by J. Laporte, 1801, and four drawings by W. A. Delamotte and J. C. Nattes.

To Mr. A. H. Palmer the Museum is indebted for the gift of two drawings by Samuel Palmer, one of "Ruth returned from Gleaning" (*Plate 14*), made under the immediate influence of Blake, and another of "A Kentish Hop-bin," both of the Shoreham period; also a touched proof of a mezzotint engraved by Welby Sherman after Samuel Palmer. The gift of two drawings by T. Rowlandson is of special interest as illustrating Rowlandson's frequent practice of duplicating his drawings, by printing a drawing in reverse while the ink was still damp. It had not been possible to establish definitely this practice from examples of Rowlandson's work in the collections, but, by the joint gift from Mr. Sidney L. Phipson and Mr. Augustus Walker of an original drawing and the "off-set" from it, it is now possible to exemplify this phase of Rowlandson's art. Other gifts were a drawing in monochrome by

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William Anderson from Miss K. Thorne, a water-colour by J. S. Harford, and an unfinished drawing by Andrew Wilson, from Mr. H. Stuart Thompson.

Miss Tyra de Kleen gave two of her drawings of Javanese dancers, and two other drawings of hers were acquired by purchase. Other

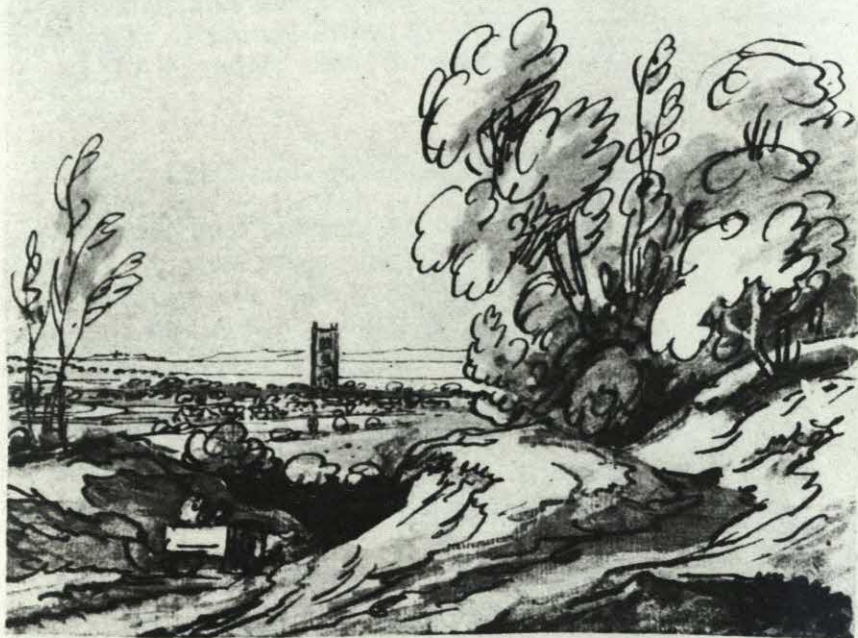


Fig. 26 (p. 34).

artists who have kindly presented examples of their own work are Mr. E. M. Neatby, R.W.S., Mr. Westley Manning, R.O.I., A.R.E., and Mr. Jasper Salwey. Eight figure studies by the late T. Austen Brown, A.R.S.A., two drawings of Egyptian temples by Miss F. Anna Lee, a drawing by C. M. Detmold (probably a study for an etching), and a drawing by W. N. Hardwick were acquired by purchase.

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SKETCH-BOOKS

The Department contains a valuable collection of artists' sketch-books which are often of considerable human and personal interest, as well as being records of the artist's method of drawing. A welcome gift was made by Mrs. Wilfrid Ball of three sketch-books containing drawings in pencil and water-colour by the late Wilfrid Ball, R.E. Six sketch-books of Samuel Prout, five of the late Sir Ernest George, R.A., and one of Alexander Nasmyth, were added by purchase.

CHINESE AND JAPANESE ART, ETC.

An interesting Chinese painting of the 18th century in tempera on sheep-skin representing a sea-port, a river-station with many vessels, and flower subjects, was presented by Mr. H. H. Joseph. A Chinese makimono of the Chien Lung period painted with scenes of various indoor and garden pastimes, and four of the series of prints, *Fugaku Sanjūrōkkei*, "Forty-six Views of Mount Fuji," by Hokusai, were purchased, as were two Persian drawings of the *Rizā Abbāsē* and Indo-Persian Schools.

BEQUESTS

An important and valuable bequest was made by the late Colonel Robert Charles Goff, R.E., of a collection amounting to two hundred and ten proofs, of his own etchings and dry-points. By this bequest of proofs, chosen by the artist himself, the Museum becomes possessed of what is probably the most complete representation of this artist's etched work.

By the bequest of the late Mrs. F. B. Haines the Department received a collection of fifty-one engraved portraits by George Vertue, S. W. Reynolds, Valentine Green, Thomas Burke, etc., examples of English and foreign topography, nine drawings, principally for book-illustration, by John Nixon, two drawings by R. K. Porter, and one by T. Rowlandson.

IV. DEPARTMENT OF PAINTINGS



HE Department of Paintings acquired during 1923 by gift, bequest, and purchase thirty-three water-colour drawings, one oil painting, one fresco painting, one pastel, two fans decorated with silhouettes, and twenty-five miniatures.

OIL PAINTING

An oil painting was presented by Mr. Lionel A. Crichton through the National Art-Collections Fund for exhibition with the collection of English silver. It is a still-life subject, depicting a group comprising a silver salt-cellar, a silver tankard on which the English date-stamp for 1688 has been deciphered, a flagon, a wine-glass, a loaf, butter, radishes, etc. It is not known who painted it, but it is somewhat in the manner of a Dutchman named Evert Collier, who died in 1702.

FRESCO PAINTING

A detail in true fresco by John Dickson Batten of his painting of *Atalanta and Milanion* was purchased as an example of technique. It was exhibited at an exhibition of Mural Decorative Art held at the Royal Academy in 1923. The plaster is laid on expanded metal lathing, and every process in the preparation and execution of the fresco was carried out by the artist himself.

PASTEL

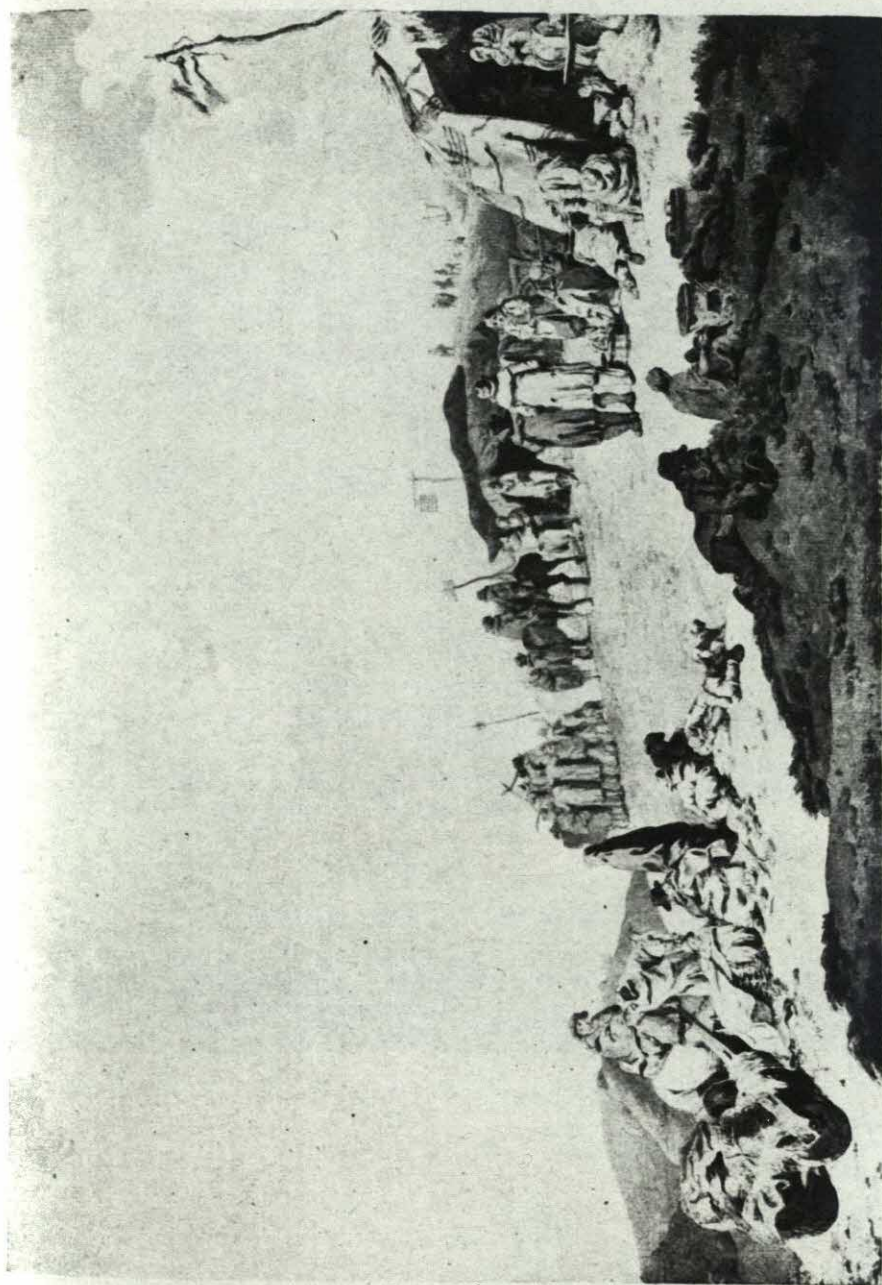
A pastel study by Edward Stott, A.R.A. (b. 1856?, d. 1918) for a picture of *The Entombment* was purchased. The finished picture was exhibited at the Royal Academy in 1915. Several other studies for it have been exhibited in recent years at the Royal Academy and the Fine Art Society. Small though the study is, it breathes the sentimental atmosphere with which Stott used to impregnate his work.

WATER-COLOUR DRAWINGS

Of the water-colour drawings four belong to the 18th century. They include a small shore scene by Prince Hoare (b. 1755, d. 1834), the portrait painter; *Donnybrook Fair*, 1783 (*Plate 15*), by Francis Wheatley, R.A. (b. 1747, d. 1801), a subject which he treated several times; and a charcoal and water-colour portrait, dated 1780, by John Downman, A.R.A. (b. 1750, d. 1824), which forms part of the gift of Mrs. Ellen Hearn. The last-named drawing represents Frederick, 2nd Earl of Guildford (b. 1732, d. 1792), and is a typical example of Downman's inimitable manner. It is not known by what exact method he attained the remarkable delicacy of his portraits, but he drew them on thin paper, and used to put some of the colour at the back; in the present example the pink colour on the face is at the back of the drawing, where some of the principal lines of the coat are pencilled also. The late Mrs. Frances Barton Haines bequeathed a large and interesting drawing of *Edmonton Statute Fair* by John Nixon (d. 1818), doubtless the drawing exhibited by him at the Royal Academy in 1788. Nixon was an accomplished amateur with a tendency to caricature in the Rowlandson manner. A view of Worthing painted by him in 1808 was referred to in the *Review of the Principal Acquisitions*, 1920. The present drawing gives an interesting representation of an 18th century fair, such as Rowlandson liked to depict, with all its rough jollity and miscellaneous amusements—giants, dwarfs, bears, ballad-singers, dancing dogs, etc. The Department of Engraving, Illustration, and Design in this Museum and the Department of Prints and Drawings at the British Museum also contain drawings by Nixon.

Several of the newly acquired water-colours belong to the first half of the 19th century. Among these are two landscapes by John White Abbott¹ (b. 1763, d. 1851), which were presented by a member of his family, Mrs. J. W. Abbott. They were painted respectively in 1803 and 1813, but belong technically to a somewhat earlier period. Abbott, who was born at Exeter, was an amateur artist of considerable talents. He numbered Sir Joshua Reynolds and many other artists among his acquaintances, but is said to have received no instruction in art except from Francis Towne (b. 1740, d. 1816), whose style he imitated. He usually drew his landscapes with pen and ink and tinted them with

¹ See Walpole Society, 13th vol., 1924-5: "John White Abbott of Exeter," by A. P. Oppé.



FRANCIS WHEATLEY, R.A. DONNYBROOK FAIR, 1783.
WATER-COLOUR DRAWING.

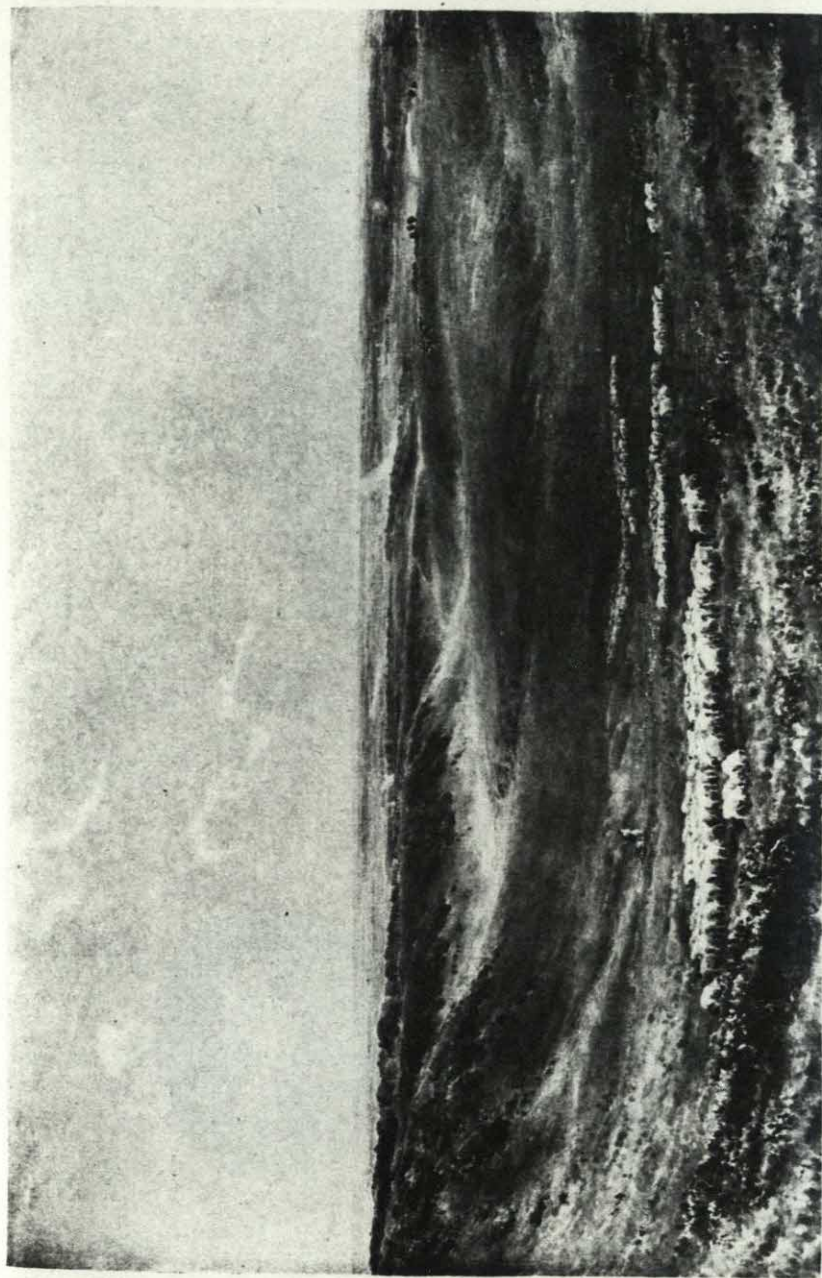
(p. 38.)



JOHN WHITE ABBOTT. CANONTEIGN; DEVON, 1803.

WATER-COLOUR DRAWING.

(p. 39.)

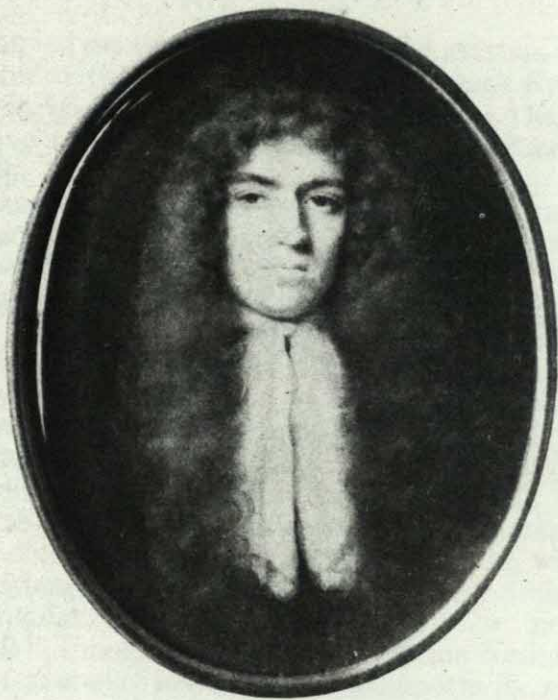


THOMAS COLLIER, R.I. WIDE PASTURES, SUSSEX, 1879.

WATER-COLOUR DRAWING.

(p. 39.)

PLATE 18



A



B



C

A. LAWRENCE CROSSE. THE HON. JOHN STAFFORD-HOWARD (d. 1714). MINIATURE.

B. WILLIAM DUFÔUR. PORTRAIT OF A GENTLEMAN, 1763. MINIATURE.

C. GERVASE SPENCER. PORTRAIT OF A LADY, 1756. ENAMEL MINIATURE.

(pp. 41 and 42.)

DEPT. OF PAINTINGS (*Water-Colour Drawings*)

water-colours. He also copied many oil paintings by old masters. He may be classed, as a painter, with Towne and John Baverstock Knight (see the *Review of the Principal Acquisitions*, 1922, p. 39). The two drawings referred to above represent views at Canonteign (*Plate 16*), Devonshire, and Kerswell.

A little drawing of a canal scene by François Louis Thomas Francia (b. 1772, d. 1839) was purchased, as it illustrated a phase of his work not yet represented in the Museum collection. Francia was a French refugee, and lived for many years in England, where he had apparently something of a struggle. He is said to have been a pupil of Girtin; he was certainly a fellow-member with him of a little sketching society and produced many drawings in his manner. Francia had numerous pupils, among whom were R. P. Bonington and William Wyld. Sir Harry F. Wilson, K.C.M.G., K.B.E., presented a large drawing by another well-known drawing-master of about the same period, viz., John Glover (b. 1767, d. 1849), who for many years was remarkably successful. At the age of sixty-four he emigrated to Tasmania, where he led a patriarchal existence on a large estate. Glover imbued his drawings with a singular dignity and breadth. The newly acquired view of a waterfall, though it has lost its pristine freshness, illustrates several typical features of his work. John Laporte (b. 1761, d. 1839) was another very successful drawing-master, and numbered Dr. Monro among his pupils. Mr. Francis S. Dayman gave a view of *Tintern Abbey*, dated 1801, by Laporte, as well as drawings of *Aylesbury* and *Primrose Hill* by George Shepherd (fl. 1800-30) and a *View on the Exe near Tiverton* by David Cox, junior (b. 1809, d. 1885). The last-named artist, though not of the calibre of his father, was nevertheless a competent painter. His style changed greatly from the early period when he was under the influence of his father, and the present example shows more affinity with the work of his contemporaries such as D. H. McKewan or J. D. Harding.

A *Landscape with a Distant Windmill* by Caleb Robert Stanley (b. 1795? d. 1868) was purchased. Lady Wilson presented *A Scotch Loch* by Walter Severn (b. 1830, d. 1904).

Mr. Alexander T. Hollingsworth gave a very important example of the work of Thomas Collier (b. 1840, d. 1891), called *Wide Pastures, Sussex* (*Plate 17*). It is an extensive view near Arundel, and was painted in 1879. It measures about 28 by 42 inches, and is said to be the largest drawing the artist ever executed; it was ordered by one of

DEPT. OF PAINTINGS (*Water-Colour Drawings*)

his patrons to fill a special place in his drawing-room, hence the dimensions.

A drawing of a pike pursuing small fish by Charles Maurice Detmold was bought. Detmold, who was born in 1883, was a brilliant artist and a member of the Royal Society of Painter-Etchers and Engravers. With his brother he illustrated Kipling's *Jungle Book*, published in 1903. His career was cut short by poison in 1908 at the early age of twenty-five. Colonel Robert Charles Goff (b. 1837? d. 1922) was another member of the Painter-Etchers; he executed a certain number of water-colour drawings, and a small specimen of his work in this medium, *The Church of St. Nicolas, Ghent*, painted in 1894, was acquired by purchase. Three additional examples of the work of the late Alfred William Rich (b. 1856, d. 1921) were bought for the Museum collection. Rich, a man of genial personality who endeared himself to his pupils, was a great admirer of the early British water-colour school, on whose work he based his own; he was especially influenced by the style of Peter De Wint. In another respect, too, he recalled his prototypes, in that like them he was as much a drawing-master as a painter. He had a remarkable influence on his numerous pupils, and in the exhibitions of to-day it is often possible to trace the effects of his teaching. His manual on water-colour painting is one of the most stimulating and suggestive works of the kind.

F. A. W. T. Armstrong, R.B.A. (b. 1849, d. 1920), was a versatile artist who resigned a commercial career to devote himself to art. He exhibited in London and on the Continent, but his work was probably best known in Bristol and the West of England. Three drawings by him, showing a strong sympathy with nature as manifested in English landscape, were purchased at an exhibition of his works held in London in 1923. Thanks to the generosity of Mr. A. E. Anderson, to whom the Museum is already indebted for many gifts, two examples of the work of the late James Dickson Innes (b. 1887, d. 1914) were acquired. Innes was a Welshman and a friend of Augustus John; his work was too varied to be summed up within the compass of these notes. One of the drawings given by Mr. Anderson shows the interior of a circus; the other is a view on the Seine at Caudebec. The late Sir Ernest George, R.A., died in 1922 in his eighty-fourth year, having continued to work almost to the last. Eminent as an architect, he was also a skilful painter of landscapes and street views. Mr. Anderson generously presented two water-colours by him, viz., *Notre Dame*,

DEPT. OF PAINTINGS (*Miniatures*)

Dijon, and *A Street at Tangier*. To the same donor the Museum is indebted for a typical breezy landscape, called *Sheep on the Moor*, by the late Claude Hayes, R.I. (b. 1852, d. 1922), an artist who followed to some extent the traditions of Cox, Collier, and Wimperis. Mr. Anderson also presented a drawing of *Hythe Dockyard* by Ronald Gray. A drawing of *St. Paul's from Bankside* by J. F. Barry Pittar was presented by the artist for the Bethnal Green Museum. Mr. Herbert J. Finn gave a large painting of *The Wedgwood Oven* by himself, and a drawing called *On the Walls, Lucca*, by Henry H. Bulman, R.B.A., was received as a gift from Mrs. E. C. Austen-Brown.

MINIATURES

The miniatures which were acquired during 1923 were mostly not of outstanding importance, but served to improve the scope of the collection and fill up some of its minor gaps.

Most of the new acquisitions were by English artists, but an enamel portrait of the Empress Maria Theresa painted at Vienna in 1760 by Wenceslaus Chudy, and a miniature of a lady painted by a German artist named F. Rasch in 1766, were purchased. Among the earliest of the English miniatures was a plumbago (black-lead) portrait of a boy by C. Forster, 1711. In style it resembles the work of the better known T. Forster, who was working about the same time, and it may be presumed that C. Forster was a relation, perhaps his son. Another early 18th century miniature was a portrait of the Hon. John Stafford-Howard (d. 1714) by Lawrence Crosse (d. 1724) (*Plate 18*), which was purchased under the terms of Captain H. B. Murray's Bequest, together with a portrait of Miss Frances Sulyarde, by Charles Jagger (b. 1770, d. 1827) of Bath, and one in pencil of Edward Jerningham probably by Andrew Plimer (b. 1763, d. 1837). Mr. J. Lifetree gave a signed portrait in oil of the Duchess of Manchester by John Zachary Kneller (b. 1635, d. 1702), and a portrait of King William III. by the same artist was purchased. Though the artist, a brother of Sir Godfrey Kneller, was not in the front rank, the miniatures are of interest as being signed examples in oil, as the majority of oil miniatures are not signed.

A quaint portrait of a little girl, signed and dated 1735, by Peter Paul Lens, a son of the well-known Bernard Lens, was bought, as was a portrait of a man by the latter's other son, Andrew Benjamin Lens (see the *Review of the Principal Acquisitions*, 1922, p. 43). A miniature

DEPT. OF PAINTINGS (*Miniatures*)

signed P.C. 1754 is either by Penelope Cotes, a sister of Francis Cotes, or by Penelope Carwardine, a contemporary miniaturist whose work is very little known. A good example of Gervase Spencer's work in enamel was purchased; it is a portrait of a lady, signed and dated 1756 (*Plate 18*). A portrait of a gentleman by William Dufour, who was exhibiting 1765-70, but is otherwise practically unknown, is signed and dated 1763 (*Plate 18*). A small miniature on ivory of a Mr. Richard Milles by Nathaniel Hone, R.A. (1718-84), was bought; it is signed and dated 1765. The Museum already had portraits in enamel and one of a lady on ivory by Hone.



Fig. 27.

Miss D. Souiten presented a miniature portrait of a lady, dating from about 1780, by Mrs. William Avarne (b. 1749, d. 1826), *née* Charlotte Hemington. The artist painted portraits of several of the ministers in the Countess of Huntingdon's Connexion. References to her work were made in the *Review of the Principal Acquisitions*, 1914, p. 110, and 1915, p. 41. Mr. Danton Guérault gave a portrait of a lady by a forgotten artist, T. Simpson, 1786. A portrait on paper of Philip Rashleigh, M.P. (b. 1729, d. 1811), of Menabilly, Cornwall, also painted in 1786, by H. J. Stubble, an artist who exhibited 1785-91, was purchased, as were a portrait of a

gentleman signed E V | 1794, probably by Edward Vaughan, who exhibited 1772-1814, a portrait of a Mr. McKerral (*Fig. 27*), signed and dated 1794, by Thomas Day (fl. 1766-1802), and a portrait of a clergyman, dated 1796, by François Ferrière (b. 1752, d. 1839), a Swiss artist who worked in England. The remaining purchases were a portrait of a Colonel Campbell and one of an unknown gentleman by John Thomas Barber Beaumont (b. 1774, d. 1841), a portrait of a boy and a group of a lady and two children, by Charles Hayter (b. 1761, d. 1835), and a portrait of Sophia Westlake Arundell by James Leakey

DEPT. OF PAINTINGS (*Silhouettes*)


(b. 1775, d. 1865) of Exeter. Leakey's miniatures are often unusual in that they are painted in oil, instead of water-colour, on ivory, and the present example illustrates this characteristic.

SILHOUETTES

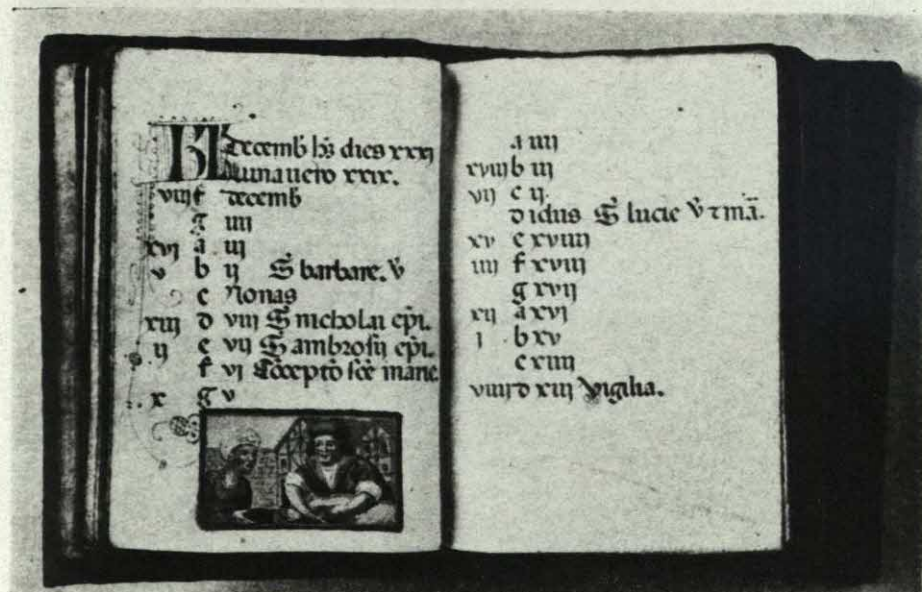
Captain Desmond Coke, who, as recorded in the *Review of the Principal Acquisitions*, 1922, presented an important collection of silhouettes to the Museum, added to his gift two early 19th century wooden fans painted with numerous figures in silhouette.

V. LIBRARY

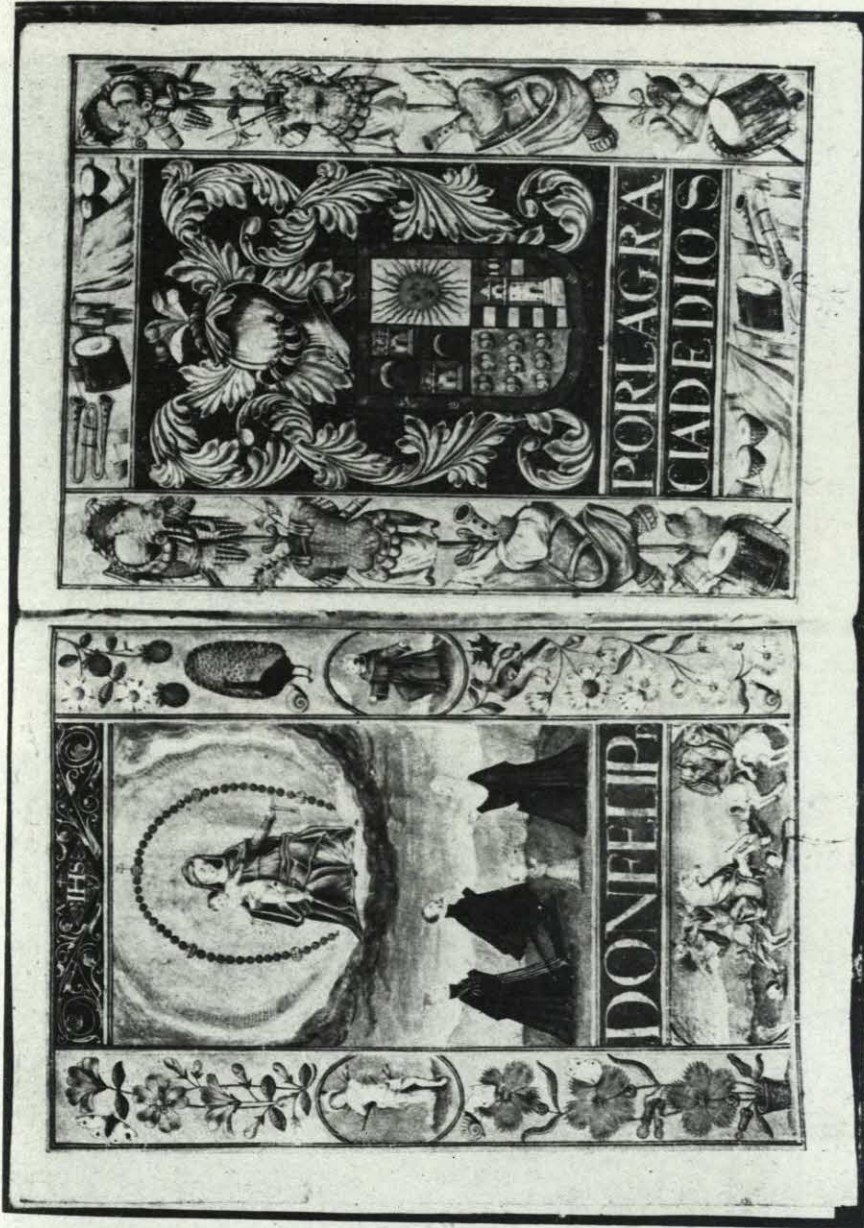
GIFTS AND BEQUESTS

HE Alfred Williams Hearn Gift to the Museum includes eight manuscripts and one printed book. Among the manuscripts are a Book of Hours of the Roman use containing fourteen miniatures in full-page borders and other pages with borders, written and illuminated in the South Netherlands, probably at Bruges, in the second half of the 15th century (*Plate 19*), and an *Officium beate Marie virginis secundum consuetudinem romane curie*, written in Italy, possibly at or near Florence, about the same date (*Plate 19*). This has a full page miniature and on the opposite page a three-side border and an initial containing a small miniature. In the lower margins of the Calendar, and elsewhere in the book, twenty more small miniatures have been added, perhaps by a French artist, about 1500. The other manuscripts are a Divān of Anvari, with nine miniatures, Persian, dated 1515; a Koran in Arabic, in a lacquered binding, Persian, of about 1800; and four heraldic manuscripts. The earliest of these is a "Carta executoria," or attestation of nobility, granted to Sebastian de Besga (or de Vesga) of Uzeda, in 1592, with three fully illuminated pages (*Plate 20*). The others are grants of nobility and arms, (1) by the Emperor Charles VI to Johann Melchior Killinger, with the prefix "von," in 1737, (2) by the Empress Maria Theresia, with the title "Edler von Bihn," to Franz Anton Bihn in 1764, and (3) by the Emperor Francis I, with the predicate "von Märzfeld," to Franz Hayeck in 1820. Each of the three contains a coloured drawing of the coat of arms and is decorated with borders, etc., in penwork or engraved, and to each is attached an impression of the Imperial seal in a turned brass case. The printed book is an *Officium B. Mariae Virginis* (Venice, 1647), chiefly of interest on account of its contemporary binding of pierced and engraved silver over brass.

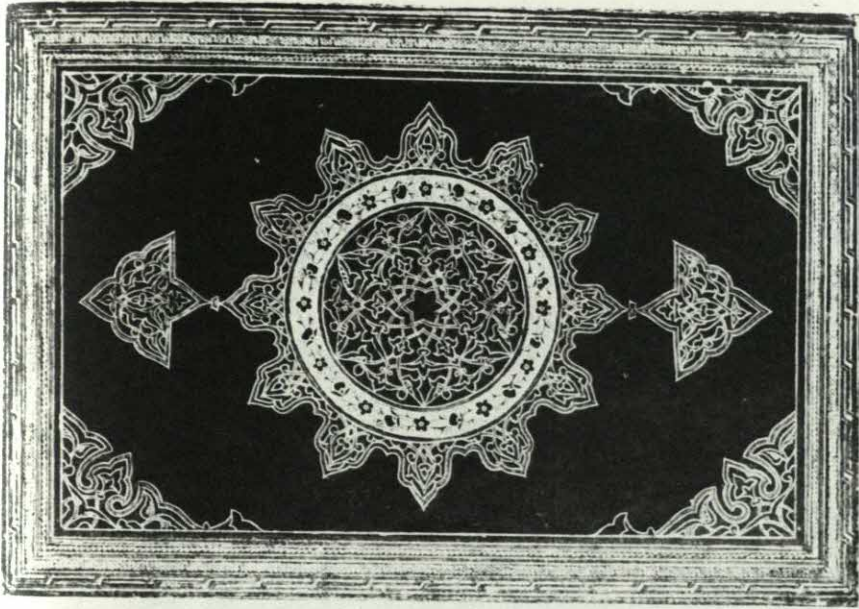
The well known writer on portrait miniatures, Mr. J. J. Foster, bequeathed to the Library his collection of photographs and other reproductions of miniatures (many of them in colours), and his manuscript index to them. The collection occupies seven boxes.



- (1) DECEMBER, WITH MINIATURE SHOWING THE PREPARATION OF THE CARCASE OF A PIG, IN CALENDAR OF MS. OFFICIUM BEATE MARIE VIRGINIS. ITALIAN, 15TH CENTURY (SECOND HALF). MINIATURE, PERHAPS FRENCH; c. 1500.
- (2) MINIATURE OF THE MASSACRE OF THE INNOCENTS; AND BEGINNING OF VESPERS IN MS. HORÆ. S. NETHERLANDS (PROBABLY BRUGES); 15TH CENTURY (SECOND HALF).



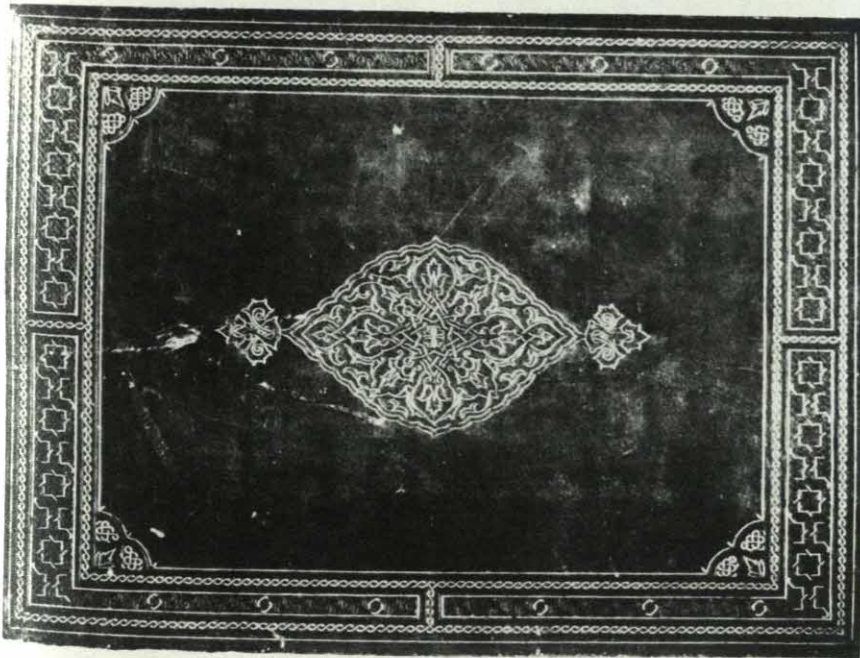
OPENING PAGES, WITH MINIATURE AND COAT OF ARMS, OF AN ATTESTATION OF NOBILITY GRANTED TO
SEBASTIAN DE BESGA (OR DE VESGA) OF UZEDA IN 1592. SPANISH MS.
(p. 44.)



SIDE OF A BOOK COVER, TURKISH (PROBABLY
EXECUTED FOR SULTAN MUHAMMAD II AND COPIED
FROM A HERAT BINDING), c. 1460.

TEXT BY DR. F. R. MARTIN.

(p. 99.)



SIDE OF A BOOK COVER, HERAT, c. 1440.

TEXT BY DR. F. R. MARTIN.

(p. 99.)



MINIATURE PAINTING. FRANCIS I, SUPPORTED BY REPRESENTATIVES OF
THE CHURCH, THE LAW, AND THE ARMY. FRENCH: 16TH CENTURY
(FIRST HALF.)

LENT BY SIR LEIGH HARCOCK SMITH, C.B.,

(p. 100.)

LIBRARY (Gifts and Bequests)

A complete set of the photographs, 6717 in number, made in Essex by or for the investigators working for the Royal Commission of Historical Monuments on the Inventory of that county, was generously given by Mr. E. J. Horniman, himself a member of the Commission, through the National Art-Collections Fund. Mr. Horniman had previously given the similar sets of photographs of historical monuments in Berkshire and Buckinghamshire.

Other important gifts are mentioned in the following list :

A manuscript letter from Jehan Baudouyn, " tapissier à Bruxelles," to Ferrante Gonzaga, lieutenant and captain-general of Milan, with reference to the " Fructus belli " tapestries on which Baudouyn was working for him. Of this document, dated 31st August 1547, a transcript has been published by Sig. U. Rossi in *Archivio storico dell'arte*, vol. ii, p. 252 (1889). Formerly in the collection of the late Mr. Maurice Rosenheim, given by Mr. Theodore Rosenheim.

A manuscript, *Poems of Riza*, Turkish, of the early 19th century, with five illuminated headings and gold borders, Given by Lt.-Col. F. Pepys Cockerell.

A copy of the rare, early miniature book, J. Weever, *An Agnus Dei*, printed at London by Val. Sims for Nicholas Lyng, 1603. Given by Signora Ada Cardinale.

Sen-oku Sei-cho: the illustrated catalogue of Baron Kichizaemon Sumitomo's collection of Chinese bronzes, in five large volumes with fine plates, many of them in colour; an additional volume on ten bronze bells formerly in the collection of Chen-Chieh-si; and four smaller volumes of explanatory notes in Japanese and English. Given by Baron Kichizaemon Sumitomo.

Two books: *Origine des Graces*, par Mlle. D****, Paris, 1777, and *Songs before Sunrise*, by A. C. Swinburne, London, Florence Press, 1909, in gold tooled bindings by her late husband, Captain Charles E. Gladstone, R.N., given by Mrs. J. B. Wickham.

Two privately printed and richly illustrated catalogues, with text by M. A. Pératé, of sections of the Collection G. Hoentschel: *Emaux du XI^e au XV^e siècle*, and *Ivoires, orfèvrerie religieuse, pierres* (Paris, 1911); and two volumes on the Hudson-Fulton Celebration, 1909. Given by Mr. J. Pierpont Morgan, into whose possession the Hoentschel Collection had passed.

The privately printed, illustrated, catalogue, by Professor T. Borenus, of the pictures at 18 Kensington Palace Gardens, collected

LIBRARY (Gifts and Bequests)

by Viscount and Viscountess Lee of Fareham. Given by the Right Honourable Viscount Lee of Fareham.

The Ashendene Press edition of *I fioretti del glorioso poverello di Cristo S. Francesco d'Assisi* (Chelsea, 1922); and a copy of the edition of *The Apocalypse in Latin and French* (Bodleian Manuscript, Douce 180), described by Dr. M. R. James, which Mr. C. H. St. John Hornby dedicated and presented to his fellow-members in the Roxburghe Club. Given by Mr. C. H. St. John Hornby.

Dr. V. Goldschmidt: *Farben in der Kunst*, one volume of text, and three of coloured reproductions of prints, illustrations, and playing cards of the 15th and 16th centuries. Given by Lady Horner.

The portfolio of reproductions and text, forming the first part, down to 1660, of F. Courboin: *Histoire illustrée de la gravure en France*. Given by Mr. Edgar Seligman, who has generously promised to present also the two further parts when they appear.

The Thousand Buddhas: Ancient Buddhist paintings from Tun-huang on the western frontier of China, recovered and described by Sir Aurel Stein, with an introductory essay by L. Binyon, with forty-nine large plates. Given by the High Commissioner for India.

The privately printed, illustrated, catalogue: *Raccolta Alfredo Barsanti. Bronzi italiani (trecento-settecento), pubblicati da L. Pollak, con prefazione di Guglielmo Bode*. Given by Signor A. Barsanti.

A manuscript paper, by Mr. H. Michell Whitley, on Mural painting in Devonshire churches. Given by the author.

A collection of letters from the incumbents and others with reference to armour in churches, addressed to Mr. F. H. Cripps-Day during the years 1920-1922, when he was engaged upon the appendix devoted to that subject in the concluding volume of the late Sir Guy Laking's *A record of European armour and arms*. Given by F. H. Cripps-Day, Esq.

The second and concluding volume of the History of the Cutler's Company of London, by the late Mr. Charles Welch. Given by the Company.

The privately printed, illustrated, family history: *Die Familie Reinhart in Winterthur. . . . Von K. Hauser, erweitert . . . von M. Fehr*. Given by Herr G. Reinhart.

The privately printed family history: *Coke of Trusley in the county of Derby and branches therefrom. . . . Compiled by Major J. T. Coke, 1880*. Given by Brig.-Gen. E. S. d'Ewes Coke, C.M.G., D.S.O.

LIBRARY (*Gifts and Bequests*)

Comte H. de Chennevières: *Les dessins du Louvre*. Five vols. in two, 1882-83; the 1892 edition, with an introduction by Marcus B. Huish, of Turner's *Southern Coast of England*; and seven other volumes. Given by Miss E. A. Fawcett.

Fans and fan leaves, collected and described by Lady Charlotte Schreiber. Two vols. 1888-90. Given by Mr. John Jacoby.

The illustrated monograph, by Mr. A. O. Curle, F.S.A., on *The treasure of Traprain*. Given (in addition to their Transactions) by the Society of Antiquaries of Scotland.

Hikō Henyō: a volume containing reproductions of specimens of calligraphy in prose and verse and of ancient Chinese paintings, selected from the collection of the late Baron Rempei Kondō. Given by his son, Baron Shigeya Kondō.

M. Gamio: *La población del valle de Teotihuacan*, in three vols., with an additional volume containing the introduction, and synthesis and conclusions in English. Given by the Departamento de Población prehispánica, Mexico.

A collection of reprints of articles, and other works by the late Mr. Adolphe J. Reinach, who fell in the Great War. Given by his widow, Madame Adolphe Reinach.

Johannes der Tauffer nach den Fresken A. del Sartos gemalt von E. v. Loudon (a series of reproductions of painted restorations by Baroness E. von Loudon of the frescoes in the Chiostrò dello Scalzo, Florence); and a copy of B. Noelting: *Andrea del Sarto's Fresken im Chiostrò dello Scalzo zu Florenz*. 1902. Given by Baroness E. von Loudon.

C. M. Kaufmann: *Handbuch der christlichen Archäologie*. 3. Auflage. 1922. Given by the author.

J. Getz: *The Kelekian collection of Ancient Chinese Potteries*. Art Institute of Chicago, 1917. Given by Mr. Dikran Kelekian.

W. Froehner: *Collection de la Comtesse R. de Béarn*. 3me et 4me cahiers. 1909-12. Given by Mme. la Comtesse de Béhague.

A copy of the Bremer Presse (Munich) edition of the *Songs of Sappho* (in Greek). Given by Dr. Wiegand.

Transactions of the Oriental Ceramic Society, 1922-23. Given by the Society.

Several volumes of *The Young Englishwoman* (1870-74) and *The Englishwoman's Domestic Magazine* (1869-74). Given by Miss Juliet Ricket.

LIBRARY (*Gifts and Bequests*)

W. B.: *A new touchstone for gold and silverwares*. Second edition, 1679. Given by Mr. L. A. Crichton.

A. Rubio y Lluch: *Documents per la historia de la cultura catalana mig-*eval**. Vol. ii, 1921. Given by the Institut d'Estudis catalans, Barcelona.

A. Adams: *The spirit of American Sculpture; and Catalogue of the Exhibition of American Sculpture*, 1923. Given by the National Sculpture Society, New York.

W. F. Creeny: *Illustrations of incised slabs*. 1891; M. R. James: *The sculptured bosses in the roof of the Bauchun Chapel*. 1908; *The sculptured bosses in the cloister of Norwich Cathedral*. 1911; and Rev. R. J. Simpson: *Leaves from my Sketchbook. From Bacton to Weybourne*. 1891. Given by Sir S. F. Harmer, K.B.E.

A stereotype plate, and a proof from it, to complete the exhibit of a model printing press. Given by Mr. G. W. Jones.

F. Bunting: *The ancient music of Ireland . . . to which is prefixed a dissertation on the Irish harp*. 1840. Given by Miss E. McGhee.

Three autochromes of Chinese tapestry panels. Given by M. le Comte de Miléant.

Two photographs of a cope given to Westminster Abbey by King Henry VII and now at Stonyhurst. Given by the Rector of Stonyhurst.

Picture postcards of the Collection J. C. J. Drucker, Rijksmuseum, Amsterdam. Given by Mr. J. C. J. Drucker.

Twenty photographs from the "Exhibition of the Victorian Age" at the galleries of Messrs. Elliott and Fry. Given by Messrs. Elliott and Fry, Limited.

Twenty-three photographs of the Abergavenny and other Vestments. Given by Mr. R. H. d'Elboux.

170 photograph portraits of actors and actresses, many of them with autograph signatures, souvenir programmes, etc. Given by Mr. Cecil F. Crofton.

Four photographs of furniture designed and executed by Mr. J. Henry Sellers. Given by the artist.

Eight photographs of pontifical vestments, presented to Edward Ilsley, Archbishop of Birmingham, in 1911, designed by Mr. E. Pippet and Mr. D. J. Powell. Given by Mr. Elphege Pippet.

Gifts were received also from, among others, Mr. W. Roberts, Miss E. E. Coulson James, Mr. B. Rackham, Mr. J. Kenworth, Mr. D

LIBRARY (*Purchases*)

Croal Thomson, Miss Anna Simons, Mr. S. Savage, Mr. Augustus Walker, Mrs. A. K. Hobart-Hampden and Miss E. M. Spiller. Many British and Foreign Museums sent publications and photographs as gifts or in exchange, as in previous years, and several Societies have continued to present their Transactions.

PURCHASES

Almost all the money available for purchases had to be expended on new and recent books, and was indeed insufficient to meet requirements of that kind. Consequently few old books could be bought. Those acquired include the following:

G. Rivius (*i.e.*, W. H. Ryff): *Baukunst oder Architectur . . . eygentlicher Bericht*. Cuts by E. Schön. Three parts in one vol. Fol. Basel, 1582.

J. Vredeman: *Perspective, id est celeberrima ars insipientis aut transpicientis oculorum aciei in pariete, tabula aut tela depicta. . . . H. Hondius sculps. et excud.* Pt. I, Hagae Comititis, 1604; Pt. II, Lugduni ad Rhenum, 1605.

J. Vredeman: *Architectura. . . . Henric. Hondius sculps. et exc.* Hagae Comititis, 1607.

G. del Monte: *Guidiubaldi e marchionibus Montis perspectivae libri sex*. Pisauri, 1600.

Catalogue of a collection of miniatures by R. Cosway in the possession of Edward Joseph. With twenty-eight photographs. (Privately printed) 1885.

No manuscripts or specimens of bookbinding were purchased. Of the new and recent books bought the following are some of the more important:

Violet Oakley: *The Holy Experiment. . . . Mural paintings by V. Oakley in . . . the State Capitol at Harrisburg, Pennsylvania, U.S.A.* Coloured plates. Philadelphia (privately printed), 1922. Some of the original sketches for the paintings are in the Department of Engraving, Illustration, and Design, having been presented to the Museum by Miss Oakley.

Sketch-books of John Robert Cozens, 1782-83. An album of 193 photographs, with typewritten introductory note and list of contents by C. F. Bell. One of three copies.

LIBRARY (*Purchases*)

A. K. Porter: *Romanesque sculpture of the pilgrimage roads*. One volume of text and nine portfolios of illustrations. Boston, U.S.A., 1923.

M. Mackeprang, V. Madsen, and C. S. Petersen: *Greek and Latin illuminated manuscripts, X.-XIII. centuries, in Danish Collections*. Plates. Copenhagen, 1921.

R. F. Burckhardt: *Gewirkte Bildteppiche des XV. und XVI. Jahrhunderts im Historischen Museum zu Basel*. Coloured plates. Leipzig, 1923.

Tokyo. Imperial University (College of Engineering): *Decoration of the Palace buildings of Peking*. Plates, some coloured. Tokyo, 1906.

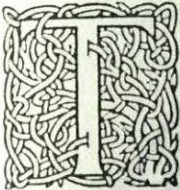
Boston, U.S.A. Museum of Fine Arts: *Portfolio of Indian art objects . . . with a descriptive text by A. K. Coomaraswamy*. Plates. New York, 1923.

R. Meyer Riefstahl: *The Parish Watson collection of Mohammadan potteries*. Plates, some coloured. New York, 1922.

The most important purchase of photographs was of a set, 279 in number, of 16th century drawings made from original painted portraits of historical personages, from the reign of Philip of Valois to that of Charles IX of France, preserved in the Library of Arras, and known as the "Recueil d'Arras."

VI. DEPARTMENT OF METALWORK

GIFTS

HE year was notable for the acquisition of the Ramsey censer and incense-ship of silver-gilt, found in the bed of Whittlesea Mere, Huntingdonshire, when it was drained in 1850, two of the chief examples remaining of English goldsmiths' work of the Middle Ages (*Plates 23, 24*). For saving these objects from leaving the country, the nation is indebted to the munificence of Mr. C. W. Dyson Perrins, F.S.A., who patriotically provided by far the greater part of the purchase-money necessary to secure them, when appeals in all other directions had been made in vain, and the objects were actually being offered for sale in America.

The censer and incense-ship were found together with a group of articles in pewter and pottery, and from the occurrence of rams' heads issuing from the sea, on the incense-ship, and a ram's head on the pewter dishes, it is concluded that they belonged to Ramsey Abbey, which bore the same canting device in its arms.

The censer is a piece of great magnificence, standing 10½ inches in height and richly gilt. It consists of a circular bowl, the foot pierced with a border of quatrefoils, within which stands a six-sided tower of open tracery with conical roof surmounted by a finial of foliage. The original chains are attached to the bowl and to a cap in the form of a conjoined triangle and trefoil, provided with a ring handle by which the whole can be swung. A fourth chain, passing through a hole in the cap and attached to the finial, allows of raising the tower to admit the incense. The tower has windows of decorated Gothic tracery alternating with groups of plain lancets, recalling the manner of the Octagon at Ely, and the whole is enriched in true architectural style with buttresses, crockets, and pierced and embattled crestings. Particularly noteworthy is the ingenious manner in which the stage above the lancets is treated as a window-head set back behind a parapet, to allow freedom of movement to the chains.

The incense-ship is simpler in character, and as graceful as the censer is magnificent. It is long and narrow, with six-pointed foot,

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The incense-ship is simpler in character, and as graceful as the censer is magnificent. It is long and narrow, with six-pointed foot,



DEPT. OF METALWORK (*Gifts*)

and one half of the top is hinged as a lid, opening with a pyramidal knob. The surface is plain, set off by delicately enriched mouldings and embattled edge. At either extremity the ram's head rebus of

Ramsey forms a finial, and each half of the top is engraved with a rose. The whole is plain silver, except for the enrichments, which are gilded. It is one of the most refined examples of mediaeval goldsmiths' work in existence; its length is 11 $\frac{1}{4}$ inches.

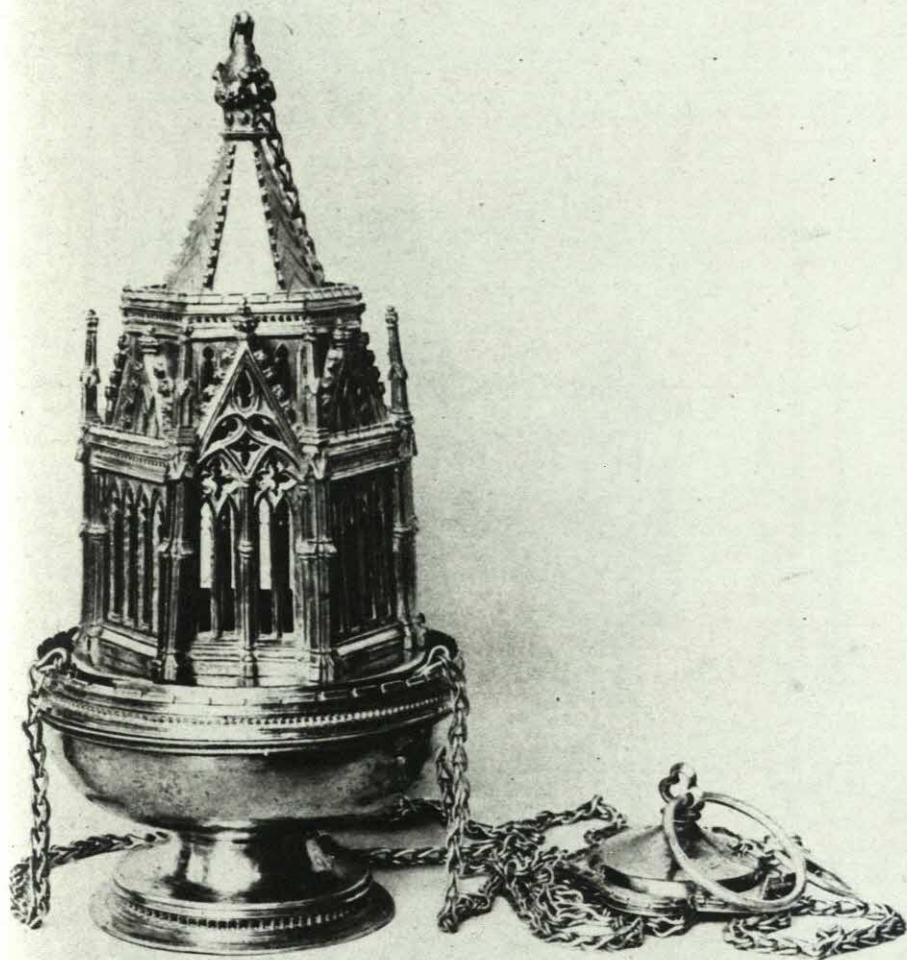
The date of the censer appears to be about the middle of the 14th century; the incense-ship is probably half a century later. They are the sole remaining English examples of a censer and incense-ship of mediaeval date in silver. With the crosiers of William of Wykeham and Bishop Foxe at Oxford, and a limited number of chalices and patens (mostly of comparatively slight artistic interest), they afford the evidence by which we are enabled to



Fig. 28 (p. 54).

judge what was the character of the treasures of goldsmiths' work in this country recorded in the mediaeval inventories. They are thus documents of supreme importance for the history of English art and craftsmanship.¹

¹ They have been published several times: *Archaeological Journal*, vol. viii, 1851,

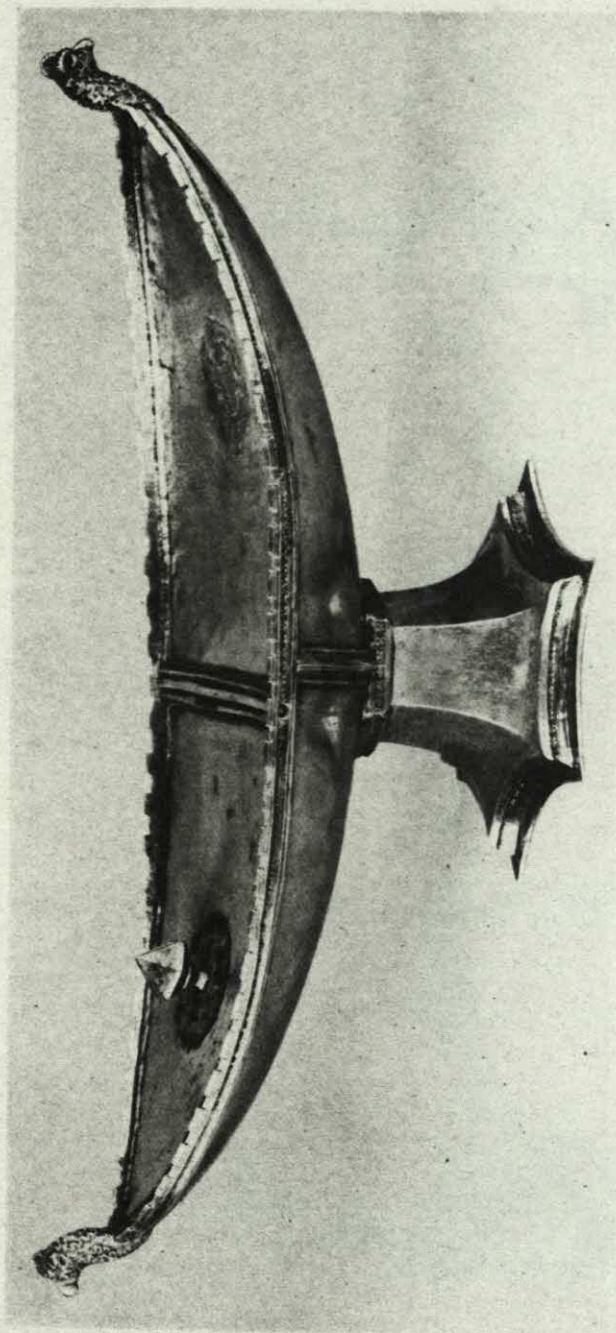


THE RAMSEY CENSER.

SILVER-GILT. ENGLISH: MIDDLE OF THE 14TH CENTURY.

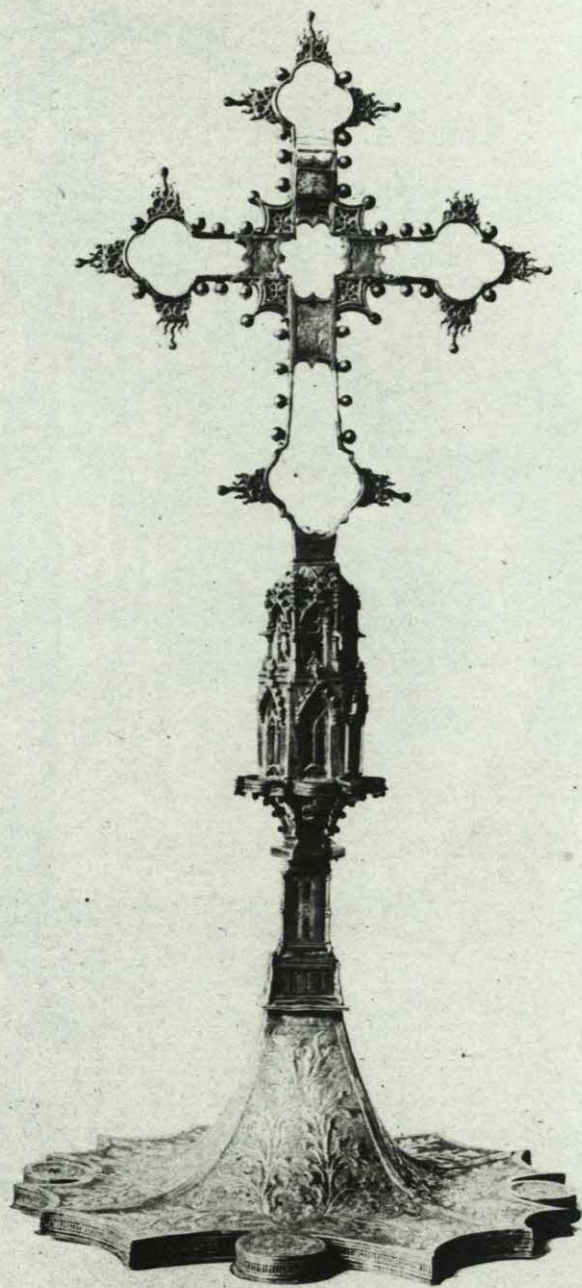
MR. C. W. DYSON FERRIS'S GIFT.

(p. 51.)

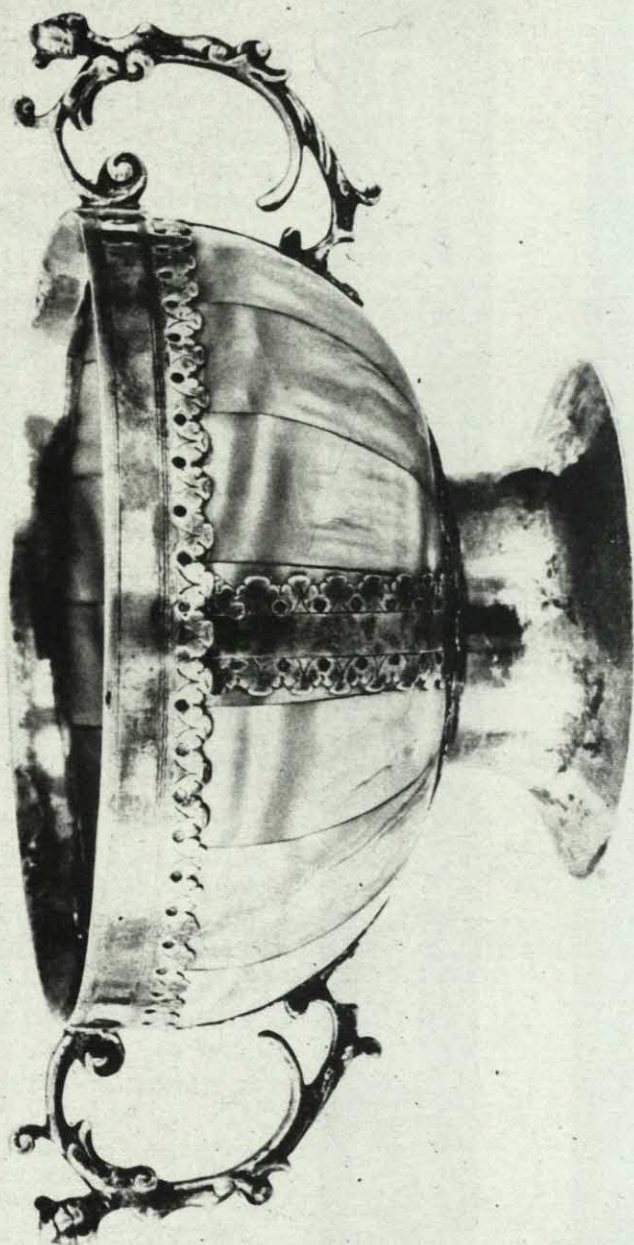


THE RAMSEY INCENSE-SHIP.
SILVER PARCEL-GILT. ENGLISH; LATE 14TH CENTURY.
MR. C. W. DYSON FERRIS'S GIFT.

(p. 51.)



ALTAR-CROSS.
SOUTH ITALIAN (NAPLES); LATE 15TH CENTURY.
ALFRED WILLIAMS HEARN GIFT.



BOWL, MOTHER OF PEARL AND SILVER, ENGLISH; SECOND HALF OF 17TH CENTURY.

ALFRED WILLIAMS HEARN GIFT.

(p. 53)

DEPT. OF METALWORK (*Gifts*)

The share of this Department in the collection presented by Mrs. Ellen Hearn as "The Alfred Williams Hearn Gift"¹ comprises a great variety of work mainly in silver and bronze. The goldsmiths' work includes two large objects, a Spanish silver-gilt monstrance of early 17th century date, decorated with enamelled bosses; and an altar-cross of rock crystal and silver-gilt, the foot chased with foliage, made at Naples in the latter part of the 15th century (*Plate 25*). Among pieces of English origin are a Communion-cup of the familiar Elizabethan type with paten-cover, engraved with a band of foliage and the date 1575; a mother-of-pearl bowl with silver mounts and handles, of Charles II date (*Plate 26*); and a tiger-ware jug of Rhenish stoneware with finely worked Elizabethan mounts. South German work is represented by a covered bowl, dated 1614, decorated with medallions of crystal *egломisé* and enamelled silver, and a Venetian *lattice* glass ewer mounted at Nuremberg with a silver-gilt handle and foot early in the 17th century. A silver filigree casket set with panels of painted enamel appears to

p. 195; H. Shaw, *Decorative Arts of the Middle Ages*, 1851, pl. 14 (the censer); Foster and Atkinson, *Illustrated Catalogue of the Loan Collection of Plate, etc. (at Cambridge)*, 1896, pl. xv, xvi; Sir C. J. Jackson, *History of English Plate*, 1911, pp. 120, 140 (with plates).¹ See Prefatory Note.

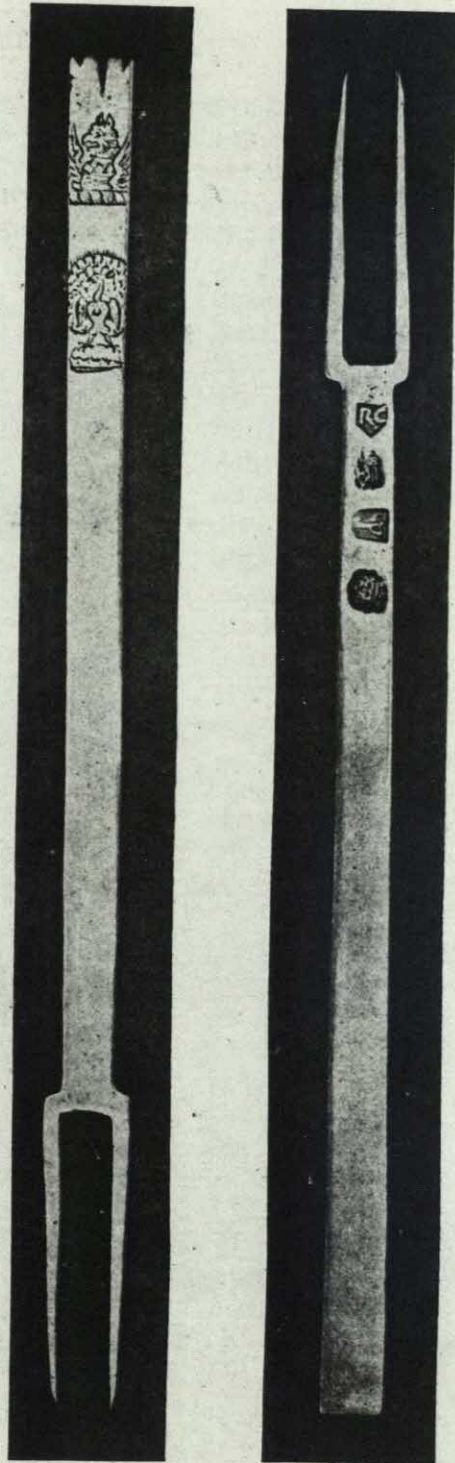


Fig. 29 (p. 54).

DEPT. OF METALWORK (*Gifts*)

be Spanish of the 17th century, and there is a considerable group of the characteristic Spanish jewels with paintings in gold leaf and colour under crystal. The bronzes include a fine crosier-head inscribed with the name of Giovanni Ricci, Archbishop of Pisa (d. 1574) (*Fig. 28*); a group of mortars of the 15th and 16th centuries; two bronze censers;

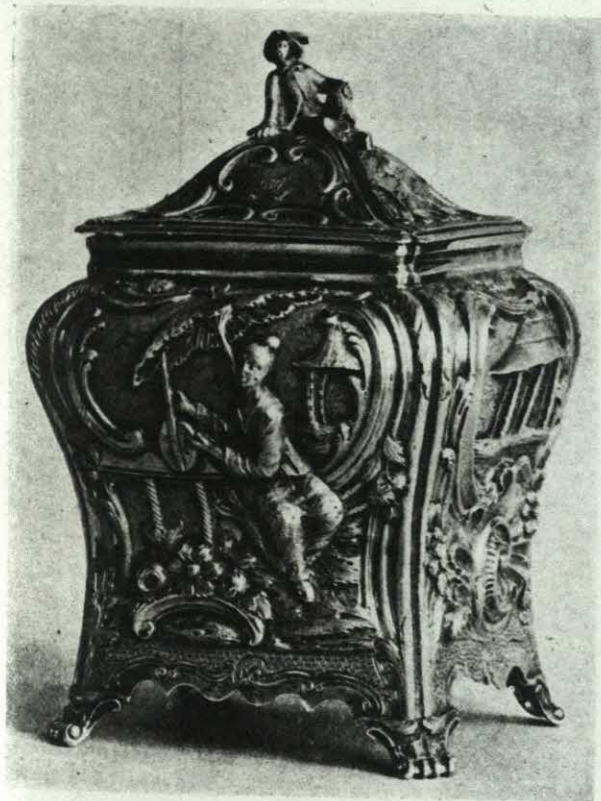


Fig. 30 (p. 55).

an English sanctus-bell dated 1310, with its iron-mounted beam; and a bronze measure inscribed "Elizabeth Regina 1601." Among miscellaneous objects is an oval pewter dish, the centre inlaid with a brass medallion enamelled with the arms of Charles I; and a German arquebus of the 17th century, with finely engraved wheel-lock.

A group of friends contributed to the purchase of a two-pronged silver fork of exceptional interest, bearing the London hall-mark for 1632-3 with the mark of an unknown maker RC. (*Fig. 29*). The handle is straight with notched end, and is devoid of ornament except for the engraved crests

of Manners and Montagu of Boughton, for John Manners (afterwards eighth Earl of Rutland), who in 1628 married Frances, daughter of Edward Lord Montagu of Boughton. He was the eldest grandson of Sir John Manners and Dorothy Vernon, whose romantic elopement is related to visitors to Haddon Hall.

This is the earliest English table-fork known, and dates from the

DEPT. OF METALWORK (*Gifts*)

period when the use of such an implement was considered a foreign absurdity. Thomas Coryate's account, published in 1611, of how he was ridiculed for following the Italian fashion of "using a forke at feeding," on his return to his own country, has often been quoted,¹ and the same attitude still prevailed as late as the time of Charles II.

As if to enhance its interest, since the acquisition of the fork, a silver spoon with the same marks and crests, which must have formed part of the same set of plate, has come to light under a 17th century floor at Haddon.

Mrs. Elton B. Ede presented a silver incense-ship in Barock style, South Italian work of the latter part of the 17th century; a silver tea-caddy by Pierre Gillois with the London hall-mark for 1766-7, chased and repoussé with figures in the Chinese manner (*Fig. 30*); and two carved coco-nut bowls of late 18th century date mounted in silver. A pair of vase-shaped silver casters, the gift of Mr.

Henry Oliver, are examples of Anglo-Indian work, made by Pillar and Co. of Calcutta about 1830-40. Captain the Hon. George Savile gave an iron lock and key in pierced iron, etched and gilt, Italian work of the 17th century, for many years on loan from the late Countess of Mex-

¹ See Sir C. J. Jackson's *History of English Plate*, 1911, p. 538.



Fig. 31 (p. 56).

DEPT. OF METALWORK (*Gifts*)

borough; and an iron door of a tabernacle decorated with piercing, Spanish work of the 17th century, was given by Viscount Combermere. Mr. F. H. Cripps-Day presented, through the National Art-Collections Fund, a cuisse with knee-cap from a 17th century suit of armour, formerly at Wilton, bearing the initial P of the Earl of Pembroke in rivets. Mr. H. H. Pleydell-Bouverie gave an interesting pewter measure stamped with the crowned cypher of Henry VIII, dug up in Parliament Street, Westminster, in 1903 (*Fig. 31*); Mr. C. H. Golding-Bird an enamelled gold watch by James Tregent, London, with chate-laine and brooch *en suite*, work of the second half of the 18th century; Mr. Frederick Bradbury a handsome Sheffield plate tea-urn, engraved with the arms of Sir John Duntze, Bart., M.P. for Tiverton (d. 1795); and Mr. W. H. Hammond, in memory of Lieut. R. M. Hammond, R.F.A., gave a rapier with chiselled and engraved hilt, the blade signed by Sebastian Hernandez of Toledo. Miss Ethel Gurney presented a pewter spoon with a bust of Queen Mary II on the handle, and a pierced steel chatelaine of the 18th century; Mr. Cecil F. Crofton an enamelled gold locket by Giuliano; Miss Muriel Bostock a group of English plaited hair ornaments; Mr. L. A. Lawrence, F.R.C.S., a gilt bronze signet-ring of early 17th century date; the Misses Reed a silver-mounted Mexican saddle with embroidered saddle-cloth, stirrups, head-stall, etc.; Mr. W. Barclay Squire a small pewter cistern, Dutch work of the latter part of the 18th century; the Architectural Association a gilt brass tazza enriched with enamel, by H. De Koningh; Mr. A. Myers Smith four pieces of cutlery; Major E. C. Murray two iron ladles with wooden handles, for vaporizing perfume; Mr. A. G. B. Russell, Lancaster Herald, two Spanish repoussé iron plaques; Capt. H. Lyon Thomson, F.S.A., a lead ventilating-quarry, probably from the Guildhall, London, and a German cast-iron stove-plate; Captain H. W. Murray a Flemish brass candlestick; Sir Hickman Bacon, Bart., an iron and bronze knocker from No. 46 Chancery Lane; Mr. R. P. Bedford a japanned iron ink-stand dating from about 1800; Mrs. Standish an impression in wax of the great seal of Edward VI; and Dr. W. L. Hildburgh, F.S.A., a group of various objects, including a beautifully worked Brescian steel trigger-guard, a pocket pistol-tinderbox in steel, a Swiss 16th century brass stand for a bowl, and a group of door and window fittings and other small articles in iron mainly from the Peruzzi collection.

Gifts of Oriental works of art included a group of Chinese enamels,

doorway; and an iron door of a tabernacle decorated with painting.
 Spanish work of the 17th century, was given by Viscount Compton.
 Mr. F. H. Cripps-Day presented, through the National Antiquarian
 Fund, a casket with knee-cap from a 17th century son of a knight
 family at Wilton, bearing the initial P of the Earl of Pembroke in
 silver. Mr. H. H. Pleydell-Bouverie gave an interesting pocket
 watch stamped with the crowned cypher of Henry VIII, dug up in
 Parliament Street, Westminster, in 1603 (P. 22); Mr. F. H. Cripps-
 Day an enamelled gold watch by James Troughton, London, with a
 frame and brooch in white, work of the second half of the 18th century.
 Mr. Frederick Bradbury a handsome shield-shaped silver watch, stamped
 with the arms of Sir John Duntze, Bart., M.P. for Tynemouth (1791),
 and Mr. W. H. Hammond, in memory of Isaac K. M. Hammond,
 R.F.A., gave a rapier with chased and engraved hilt, the blade
 signed by Sebastian Hernandez of Toledo. Miss Ethel Gurney
 presented a pewter spoon with a bust of Queen Mary II on the handle,
 and a pierced steel chalice of the 18th century; Mr. Carl F.
 Cotton an enamelled gold locket by Gaudin; Miss Minnie Beddall a
 group of English painted hair ornaments; Mr. J. A. Lawrence, F.R.S.,
 a gilt bronze signet-ring of early 17th century date; the Misses Wood
 a silver-mounted Mexican saddle with embossed saddle-bags,
 stirrups, head-stall, etc.; Mr. W. Barclay a small pocket watch,
 French work of the latter part of the 18th century; the Art Students
 Association a gilt brass vase enriched with enamel, by H. B. Kington;
 Mr. A. Myers Smith four pieces of cutlery; Major E. F. Murray two
 iron hammers with wooden handles, for vapouring perfume; Mr. A. G. B.
 Russell, Lancaster Herald, two Spanish weapons and pikes; Capt.
 H. J. von Thomson, F.R.S., a lead ventilating-pipe, probably from
 the Guildhall, London, and a German cast-iron stove-pipe; Captain
 H. W. Murray a Flemish brass candlestick; Sir Richard Hutton,
 Bart., an iron and bronze knocker from No. 40 Chancery Lane, Mr.
 R. P. Bedford a japanned iron ink-stand dating from about 1800;
 Mrs. Standish an impression in wax of the great seal of Edward VI,
 and Dr. W. L. Hildburgh, F.R.S., a group of various objects, including
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 underbox in steel, a Swiss 18th century brass stand for a bowl, and a
 group of door and window fittings and other small articles in iron,
 mainly from the Peruzzi collection.

Gifts of Oriental works of art included a group of Chinese arm-

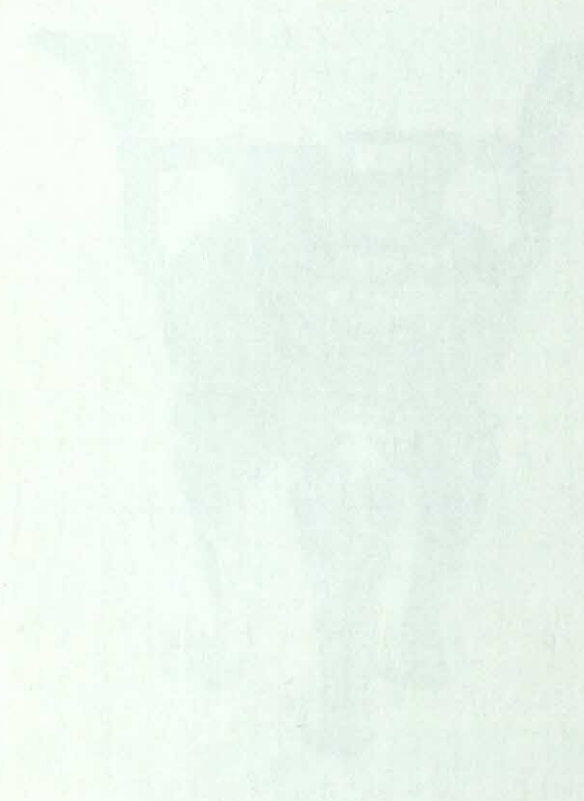
DEPT. OF METALWORK (*Gifts*)

cloisonné and champlevé, brought from the Summer Palace, Peking, in 1857 by General Sotheby of the Rifle Brigade, and given by his sister, Miss C. E. Sotheby (*Fig. 32*). The Japanese sword-furniture collection received a number of contributions from various donors, including six *fuchi* of the finest workmanship from Mr. Kumasaku Tomita, twenty *tsuba* and *kodzuka* (together with three *hikite* or decorative metal door-pushes) from Mrs. Guest, who had acquired them direct from an old Japanese collection, and fourteen iron *tsuba*, illustrating the earlier types, from Mr. Edgar Jepson. Mr. H. Gilbertson-Smith, Mr. E. E. P. Rose, and Mr. Victor Ames gave three iron *tsuba* of interesting design and workmanship; the first-named also presenting a Korean helmet-cap, of the 16th century, in iron damascened with silver.



Fig. 32.

Dr. W. L. Hildburgh, F.S.A., gave an engraved bronze hand-warmer of spherical form enclosing a charcoal receptacle swung on gimbals. Mr. H. H. Joseph gave two damascened iron plates by Komai of Kiōto, and Mr. Charles Major and family presented, from the C. M. Major collection, a massive bronze ornament representing the deity Susanoo-no-mikoto about to rescue the princess Inada-



hime from the dragon, Japanese work of about 1860 in the style of Seimin. With it were given three Japanese bronze trader's weights (*fundō*) of the 18th century, for three, two, and one *riō* (about 36, 24, and 12 ounces Troy) respectively, interesting as illustrating a motive well known in Japanese decorative art.

Mr. G. F. Lawrence gave a silver bow-shaped ornament, probably for the hair, Chinese work of the 17th or 18th century, and three pieces of Egypto-Roman jewellery were presented by the British School of Archaeology in Egypt from excavations at Qau-el-kebir.

BEQUESTS

An important acquisition was made from the funds of the Bryan Bequest of a silver-gilt English tankard of the year 1607-8, formerly belonging to the Church of St. Benet Fink (now destroyed) in the City of London (*Plate 27*). It is of tapering shape, chased with decoration of floral scrolls and guilloche, surmounted by a domed lid, and stands 8½ inches in height. It is a remarkably beautiful and well preserved example of this early type of the tankard, which in later days became the most popular of all English drinking-vessels, and fills a notable blank in the collection of English silver.

A bracket-clock signed by "Salles a Caen," with decoration of Boulle inlay and ormolu, was received by bequest from Mrs. Warburton, with the record that it was bought by Sir William Leeson for £12 at Caen in 1855. It is a very good example of the large decorative clocks of the later period of Louis XIV.

Dr. R. C. Jackson bequeathed a collection of English silver, mainly of the 18th century, with a few foreign pieces and two steel forks. The silver includes a set of four candlesticks of 1768 of Corinthian column design, a repoussé coffee-pot of 1754 (*Plate 28*), a set of four sauce-tureens and covers, cream-jugs, a plain mug, a sugar-basin, sweetmeat-basket, small porringer, and other articles, among them two seal-headed spoons of late 16th and early 17th century date. The foreign pieces include a ciborium on foot and a parcel-gilt beaker by Philipp Stenglin, pleasing examples of Augsburg work of the early part of the 18th century; a Haarlem coffee-pot prettily chased and repoussé; and one or two minor articles.

from the dragon, Japanese work of about 1800 in the style of Seno. With it were given three Japanese bronze trident weights (Yanagi) of the 18th century, for three, two, and one ryo (about 36, 24, and 12 ounces Troy) respectively, interesting as illustrating a motive well known in Japanese decorative art.

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BEQUESTS

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A bracket-clock signed by "Salles a Caen," with decoration of Boulle inlay and ornolu, was received by bequest from Mrs. Wardour, with the record that it was bought by Sir William Leeson for £12 at Caen in 1825. It is a very good example of the large decorative clocks of the later period of Louis XIV.

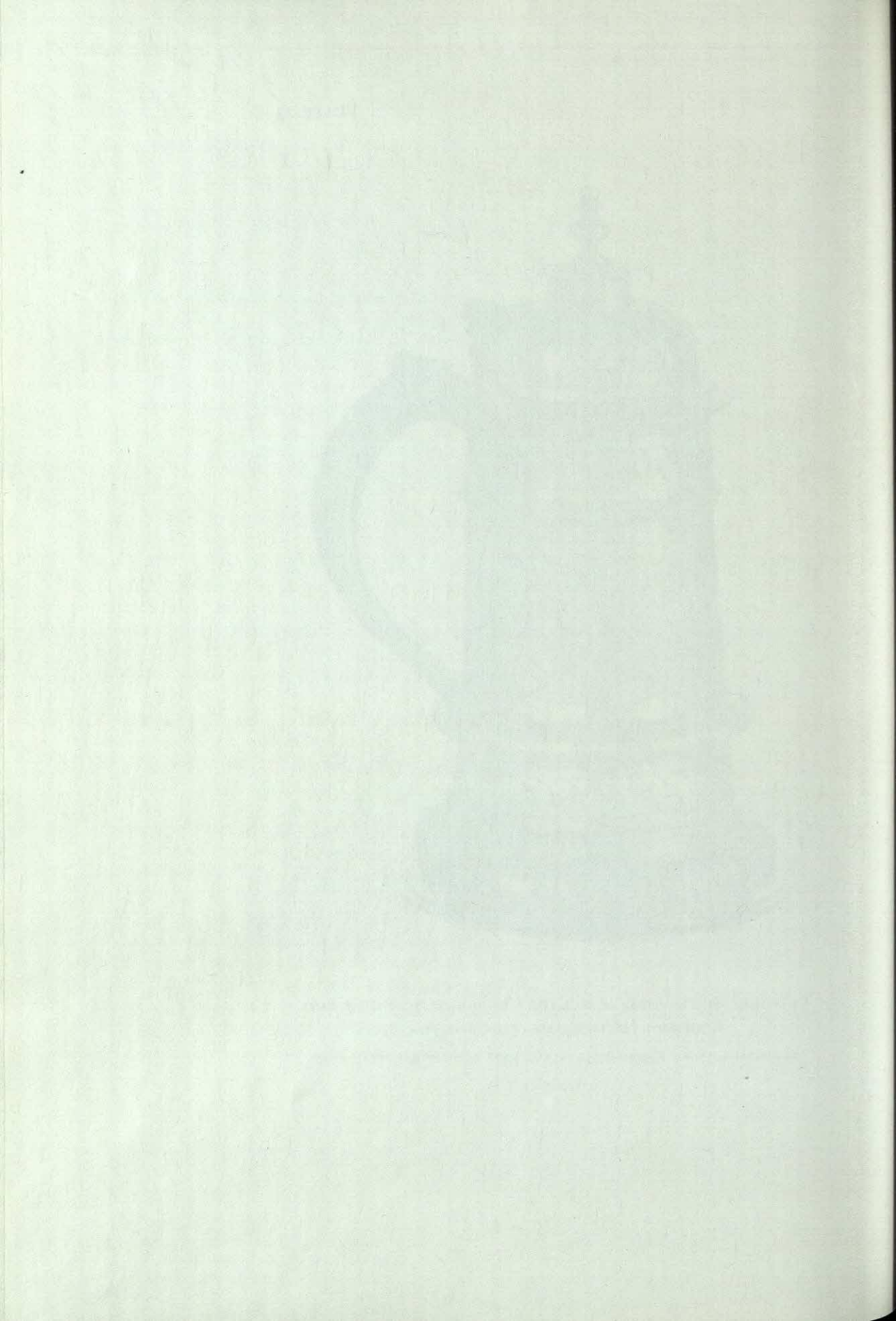
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TANKARD. SILVER-GILT. FROM THE CHURCH OF ST. BENET FINK.
ENGLISH: LONDON HALL-MARK FOR 1607-8.

PURCHASED UNDER THE BEQUEST OF THE LATE FRANCIS KUEBELL DEYAN.

(p. 58.)





SILVER COFFEE-POT AND CANDLESTICKS,
ENGLISH; LONDON HALL-MARK FOR 1754-5 AND 1768-9.

BEQUEATHED BY DR. R. C. JACKSON.

(p. 58.)

DEPT. OF METALWORK (*Purchases*)



Fig. 33.

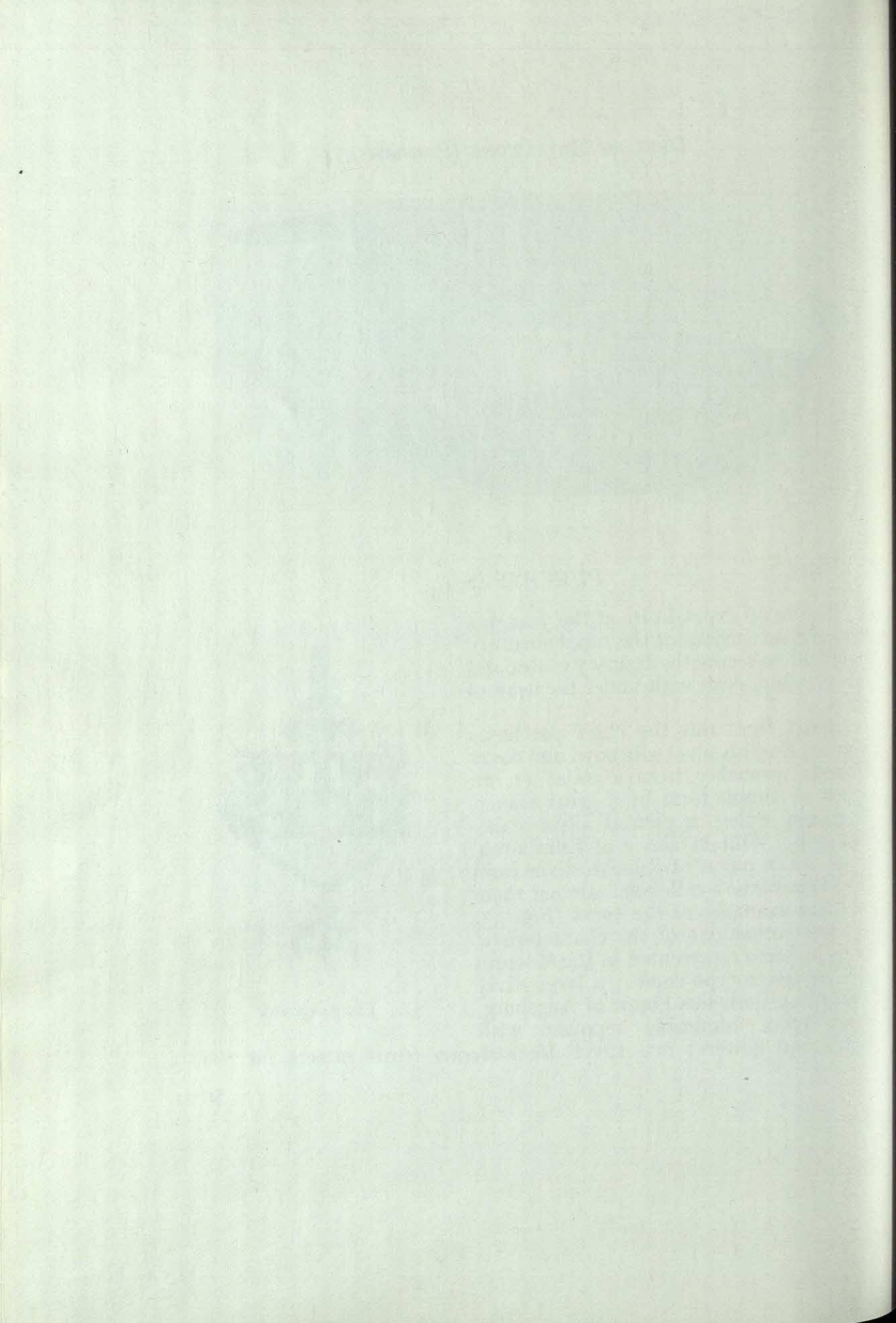
PURCHASES

The main expenditure of the year was incurred on account of the supplementary payment to secure the Ramsey censer and incense-ship, dealt with under the head of Gifts.

Apart from this the chief purchases were an English silver-gilt bowl and cover of 1691, probably from a toilet-set, an object of simple form by a great maker, Benjamin Pyne; a pierced silver cake-basket by William Davie of Edinburgh, 1775; seven pieces of Russian silver from Lord Wimborne's collection, among them excellent examples of the *kovsh* (Fig. 33) and the *bratina*, two of the characteristic forms hitherto represented in the Museum only by electrotype copies; a large silver tankard by Cornelius Poppe of Augsburg, about 1700, admirably repoussé with foliage and flowers; two silver *Monatsbecher* (cups in sets for the



Fig. 34 (p. 60).



DEPT. OF METALWORK (*Purchases*)

twelve months, made to fit inside one another), German work of early 17th century date; a pretty gold brooch of sexfoil shape, English 13th



Fig. 35.

century work, from the Rosenheim collection; and a beautiful pendent jewel of enamelled gold set with table-cut diamonds, in the form of the badge of the Jesuits, said to have belonged to Sir William Howard, Viscount Stafford, beheaded in 1680 for alleged complicity in the Titus Oates plot, and acquired from a descendant (*Fig. 34*). Other purchases include a miniature silver watch of oval shape by R. Crayle, of the early part of the 17th century, for many years on loan from the late Lord Audley; a superb wheel-lock pistol with walnut-wood stock inlaid with pierced steel, from the Shandon and Gurney collections, and a steel snaphaunce lock from a pistol, beautifully chiselled with figure-subjects, from the collection of the Rev. J. Beck, both Brescian work of the first half of the 17th century; a pair of English hammered brass candlesticks of late 17th century date, 17½ inches in height; and a gilt bronze chamberlain's key of fine workmanship, the bow pierced with the crowned cypher of Queen Anne (*Fig. 35*). Two enamelled bronze medallions from a bowl of the 7th century, dug up in a gravel pit at Hitchin about 1916 (*Figs. 36, 37*), show admirable examples of the divergent spiral decoration which, after flourishing in South-Eastern England during the early Iron Age, was carried to Ireland and thence returned with Irish Christianity to this country.¹

¹ The interesting history of this class of objects, the decoration of which is repro-

DÉPT. OF METALWORK (*Purchases*)



Figs. 36, 37 (p. 60)

Purchases of Oriental work consisted of additions to the Japanese sword-furniture series, acquired chiefly at the sales of the Björck and the Tassel collections, including a number of pieces formerly in the H. L. Joly, G. H. Naunton, and Matt Garbutt collections. Two purchases from private sources enriched the group illustrating the work of Satsuma province. One is a large iron guard in the form of a Chinese fiddle-shaped fan, signed "Masayoshi" (probably a sword-smith, about



Fig. 38 (p. 62).

duced in manuscripts of the Irish and Northumbrian Schools, has been dealt with by J. Romilly Allen in *Archaeologia*, vol. lvi, p. 39, and R. A. Smith in *Proceedings of the Society of Antiquaries*, 2nd Series, vol. xxii, p. 66.

DEPT. OF METALWORK (*Purchases*)

1700) (*Fig. 39*), together with a reduced copy of the same design, signed "Taira no Suyetomo of Satsuma, aged fifteen" and dated 1787. The other, from the H. Seymour Trower collection, is a rare signed example of an iron guard representing a double gourd with stems and leaves, the leaf-ribs picked out in gold (*Fig. 38*).

A group of electrotype reproductions of a part of the treasure of late Roman silver found in 1919 on Traprain Law, near Edinburgh, and now in the Royal Scottish Museum, was also purchased.

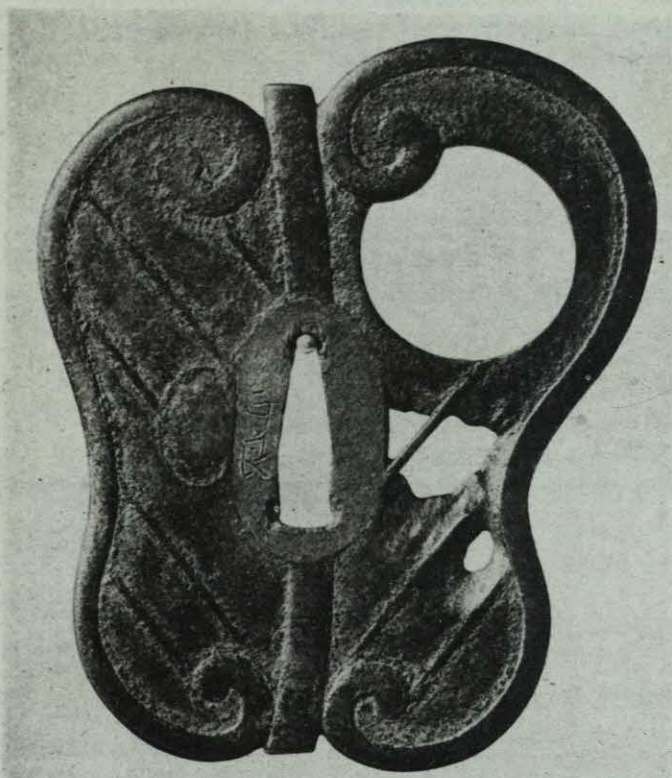


Fig. 39.

VII. DEPARTMENT OF TEXTILES

CARPETS



AMONG the carpets acquired were three large fragments making up the greater part of a very unusual rug which was probably woven near the north-western frontier of Persia about the 17th century. They were given by Miss Mabel Deakin (T. 50). A large carpet from the William Morris factory, with the pattern known as the "Bullers Wood," was given by Mrs. Sanderson (T. 31). Lt.-Col. F. V. O. Beit gave a Persian, and J. Fraser Ross, Esq., an Anatolian Kilim (T. 84, T. 66). A large Tekke Turcoman carpet of unusually fine colour was purchased (T. 69) (*Plate 29*), and also five other rugs and bags from Central Asia (T. 94 to T. 98).

TAPESTRIES

Two long tapestry-woven borders were presented by Mrs. Morton Dexter (T. 110, T. 277).

The former represents a woman with the Tables of the Law seated upon an enwreathed column, and the latter shows a twisted column similarly decorated, with festoons and scrollwork below. They are both woven in wool and silk on woollen warps, and they are characteristic examples of the bold border designs for tapestries of the late 17th century.

WESTERN EUROPEAN TEXTILES

Embroidered and Woven Fabrics

A noteworthy addition by purchase to the collection of Elizabethan needlework is a square panel of crimson satin embroidered with metal thread, coloured silks, and spangles (T. 21). The all-over pattern of various plant forms within spade-shaped compartments formed by linked stems has a very rich and pleasing effect (*Plate 30*). There is a

DEPT. OF TEXTILES

dentated edging of contemporary gold lace. The panel was formerly the property of Louisa, Marchioness of Waterford.¹

Some important embroideries were acquired in the Alfred Williams Hearn Gift. One is a German linen altar frontal, dated 1551, with a representation of the Adoration of the Magi (T. 173). The figures are placed amid boldly curved stems bearing long leaves and conventional flowers. The other is a large bed-curtain and valance of English wool embroidery on a linen and cotton fabric, dating from the latter part of the 17th century (T. 172 and A). The traditional tree pattern is of particularly decorative character and the colours are very harmonious (Plate 31). The curtain is one of the best examples in the Museum of the Jacobean woolwork which is now so popular both with collectors and with students. These pieces, together with the rare Scottish tabard which is mentioned later, were on loan to the Museum since 1908 from the donor.

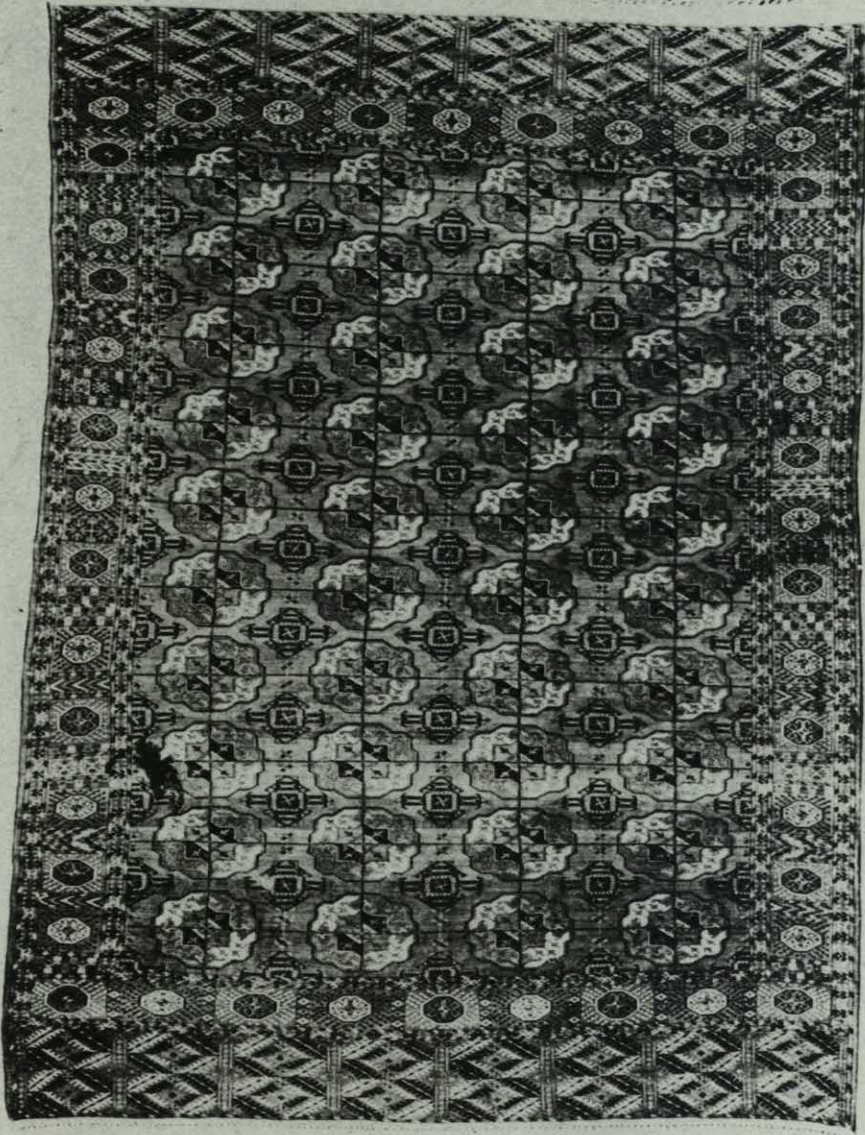
Two examples of medieval weaving, given by Sir William Lawrence, Bart., are of special interest (T. 38, T. 60). One of these is a small fragment of brocade, woven in gold thread and coloured silks, which once formed part of a cope of San Valero, until recently preserved in the Cathedral of Lérida (for an illustration of the cope see Pedro Mg. de Artinano, *Catalogo de la Exposición de Tejidos*, Madrid, 1917, Plates 8 to 10). It is an excellent example of Hispano-Moresque figured silk weaving of the 13th century. The other piece is a fragment of brocade, in silk and Cyprian gold thread, with the figure of an episcopal saint; it was woven in South Germany (Regensburg) in the 13th century. He also presented a cotton band, with a blue and white tinted warp, from the Balearic Islands, and five French silk velvet ribbons (T. 39 to T. 44).

Other gifts are:

A French (Lyons) brocade of the early 19th century, and a brocade from a dress, with a pattern of *paulownia imperialis*, woven for Her Majesty the Queen by Messrs. Warner and Sons in 1912. The former was once part of a hanging on the walls of the Empress Marie Louise's sitting-room in Venice. From Her Majesty the Queen (T. 170, T. 171).

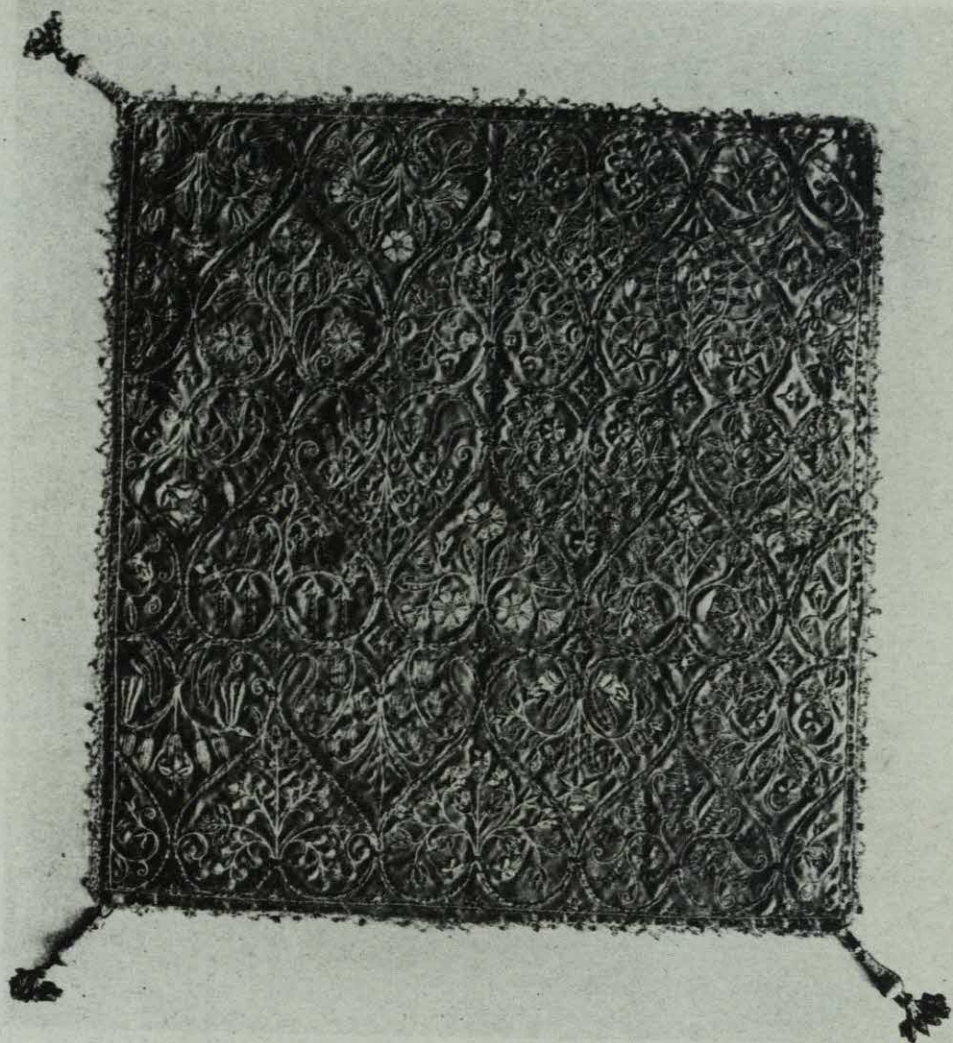
A chalice-veil of embroidered silk, with silk lace trimming, an embroidered silk panel with the Annunciation, and another with a bird and flower pattern, all Italian (17th and 18th centuries), from Mrs. R. G. Baird (T. 107 to T. 109).

¹ *The Embroideress*, No. 8, pp. 171 and 172.



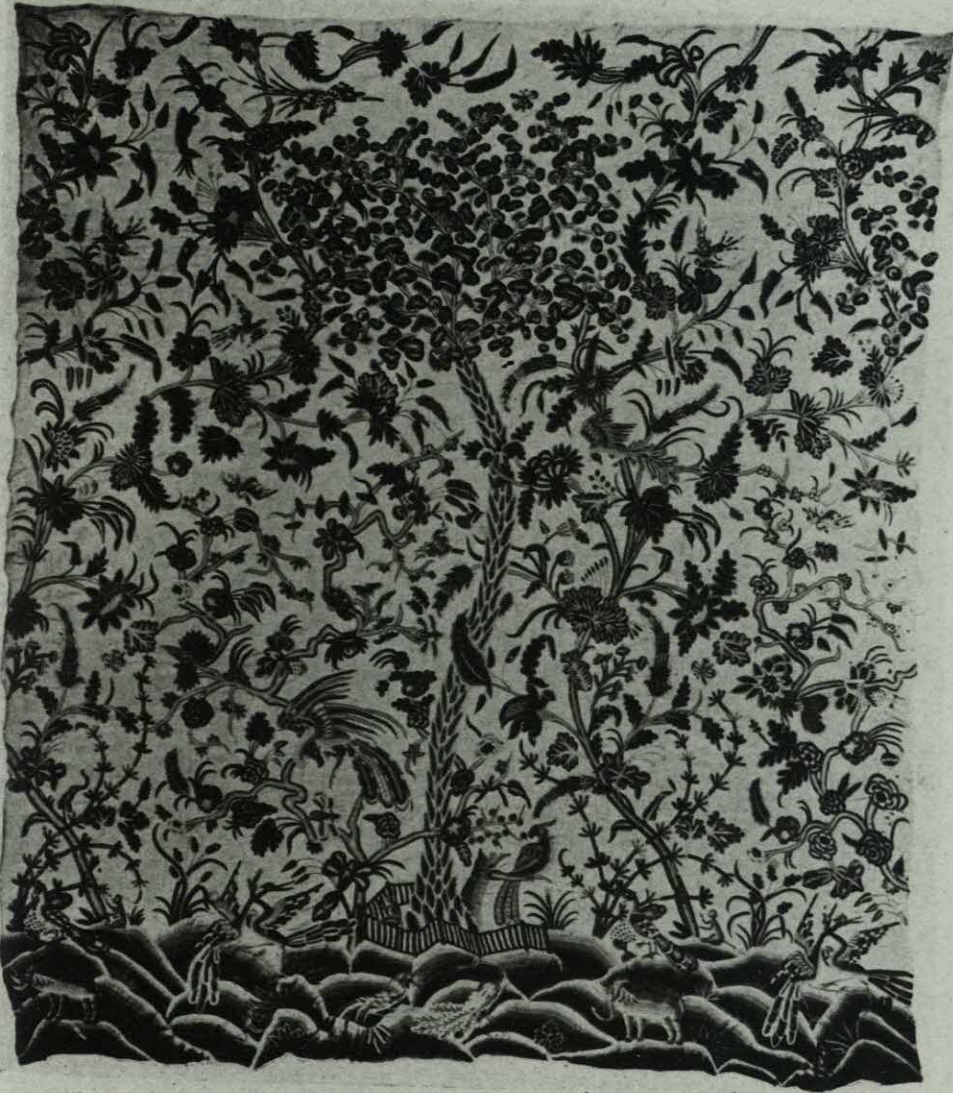
TURCOMAN (TEKKE) CARPET. MIDDLE OF 19TH CENTURY.

(p. 63.)



ENGLISH EMBROIDERED PANEL (SILK AND METAL THREAD ON SATIN).
ELIZABETHAN ; LATE 16TH CENTURY.

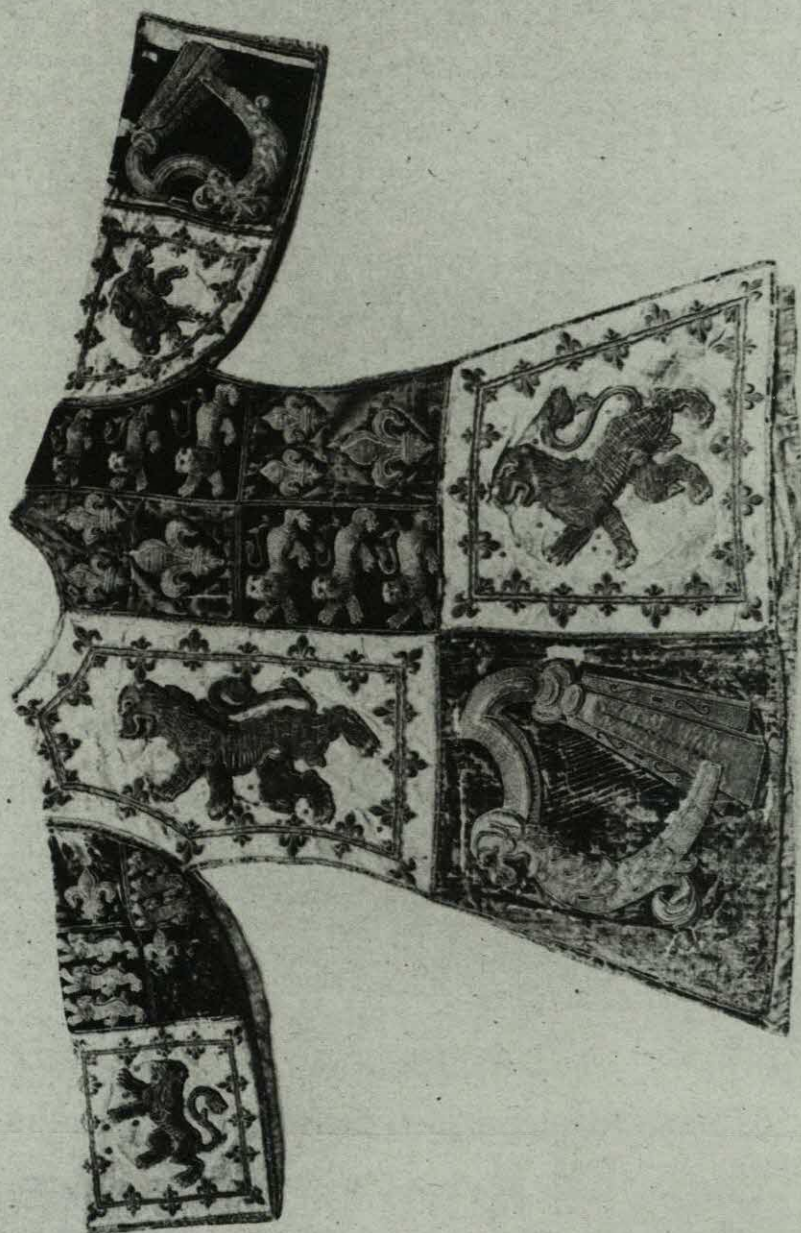
(p. 63.)



ENGLISH EMBROIDERED BED-CURTAIN IN CREWEL WORK. LATE 17TH CENTURY.

ALFRED WILLIAMS HEARN GIFT.

(p. 64.)



SCOTTISH TABARD OF VELVET AND SILK BROCADE. 17TH CENTURY.
ALFRED WILLIAMS HEARN GIFT.

(p. 66.)

DEPT. OF TEXTILES

A Portuguese embroidered linen pillow-case (17th century), from Mr. W. F. C. Suter in accordance with the wishes of the late Mrs. Florence Suter (T. 243).

An 18th century German linen damask table-cloth, with an equestrian figure of Frederick I of Sweden (1720-51), from Miss Highton (T. 5).

A silk brocade, probably woven at Spitalfields (first half of the 18th century), from Mrs. McCulloch (T. 58).

A French (?) silk and cotton band from the edge of a shawl, from Mrs. Bedford (T. 102).

A length of silk velvet from a dress of the period 1870-80 (probably French weaving), from Miss W. H. Bonham Carter (T. 62).

A set of Spanish (Andalusia) horse-trappings, from Mr. Lionel Harris (T. 175).

A number of silk fringes and trimmings, mostly Western European, (18th and 19th centuries), from Mr. F. C. Harper (T. 278 to T. 285).

An 18th century English (?) Birmingham) pin-cushion and work-holder combined, of cut steel and velvet, from Mr. F. J. Brittan (T. 17).

A sampler, dated 1851, from Miss Mary Grave, who worked it (T. 18).

A Portuguese (?) embroidered linen coverlet (early 18th century), from Mrs. Aubrey Carter (T. 273).

An English linen textile, with silk embroidery (first half of the 18th century), from Lady Boyd (T. 24).

An English embroidered canvas band, with inscribed quatrefoils and two coats of arms (in the style of the 17th century, possibly worked in the 19th century), from Monsieur G. Saville Seligman (T. 70).

An English embroidered satin textile (first half of the 18th century), from Mrs. Gilbertson (T. 242).

An Italian embroidered woollen cover, from the Abruzzi (19th century), from Miss L. F. M. Preston (T. 176).

Two draped wooden figures, late 18th century (probably Neapolitan), from a Nativity Group (T. 3, T. 4), from Mrs. Herbert Morgan.

COSTUMES AND ACCESSORIES

A number of costumes and costume accessories, principally English, were presented:

A Scottish tabard probably made for Lyon King-of-Arms (17th

DEPT. OF TEXTILES

century); it is of velvet and silk brocade (*Plate 32*), with applied heraldic embroidery (the Royal Arms of Great Britain and Ireland as quartered under the Stuart Kings). Received under the "Alfred Williams Hearn Gift" (T. 174).

An embroidered silk apron (early 18th century), from Sir William Lawrence, Bart. (T. 6).

An embroidered cotton and linen waistcoat, with drawnwork (early 18th century), from Mr. Harold Faulkner (T. 227).

An embroidered silk waistcoat (early 18th century), from Mrs. Ensor (T. 271).

An embroidered satin waistcoat (last quarter of the 18th century), from Mr. W. F. C. Suter in accordance with the wishes of the late Mrs. Florence Suter (T. 244).

A boy's coat of plain wool and silk (first half of the 18th century), from Mrs. Churchill (T. 26).

A polonaise of embroidered machine-made net (about 1850), two dresses of muslin with "broderie Anglaise" (about 1830-40), and a double collar of embroidered muslin (early 19th century), from Miss M. L. Hermione Unwin (T. 112 to T. 115).

Over fifty articles of costume and portions of costume (bodices, skirts, mittens, gloves, buttons, etc.), belonging to the second half of the 19th century, from Miss Juliet Reckitt and Messrs. G. F. and A. L. Reckitt (T. 117 to T. 169, T. 246).

A striped silk dress (about 1870-75), from Mrs. Percy Trendell (T. 16).

A silk dress, with beadwork and velvet trimmings (about 1870-80), from Miss W. H. Bonham Carter (T. 61).

Half of a baby's shirt of fine linen, with "hollie-work" insertions, dated 1726, from Mrs. Maclear (T. 229).

A child's cap of silk ruching, trimmed with silk ribbon and cord (first quarter of the 19th century), from Mrs. Jewell (T. 22).

A French (Mentone) straw hat, trimmed with silk, cotton, wool, and other materials (about 1850), and a cape of embroidered muslin (first half of the 19th century), from Miss Mona B. Walker (T. 103, T. 104).

A number of items of costumes and costume accessories from Mr. Charles L. Floris, in memory of the late Mrs. E. G. Floris, including: an embroidered skirt of machine-made net (T. 71), a cotton bodice with "leg-of-mutton" sleeves (T. 72), a lady's silk bonnet (T. 76), and a bodice of piped and pleated silk, trimmed with ribbon and blonde lace (T. 81); all these objects date from the 19th century.

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A baby's embroidered linen cap from Brittany (19th century), from Mrs. Nicholson (T. 116).

An English silk wedding dress (worn about 1872), from Miss Muriel Hopley and Mr. C. F. C. Hopley (T. 86).

Two sunshades (about 1850) from Mrs. Gason, and Mrs. Spielmann in memory of the late Mrs. Edwin L. Samuel (T. 63, T. 245); the latter is covered with Chantilly lace, and has a coral handle and finial carved with Cupids (Neapolitan or Sicilian workmanship).

A striped woollen head-covering (*panno di testa*) from the Abruzzi, Italy (19th century), from Miss L. F. M. Preston (T. 177).

A plaited necklace of human hair, from Miss H. M. Raw (T. 8).

A knitted purse and a bracelet of silk and gilt metal beads, from Mrs. Charles Clapcott (T. 167, T. 168).

A Dutch (?) fan of painted horn (early 19th century), from Miss A. B. Marshall (T. 111).

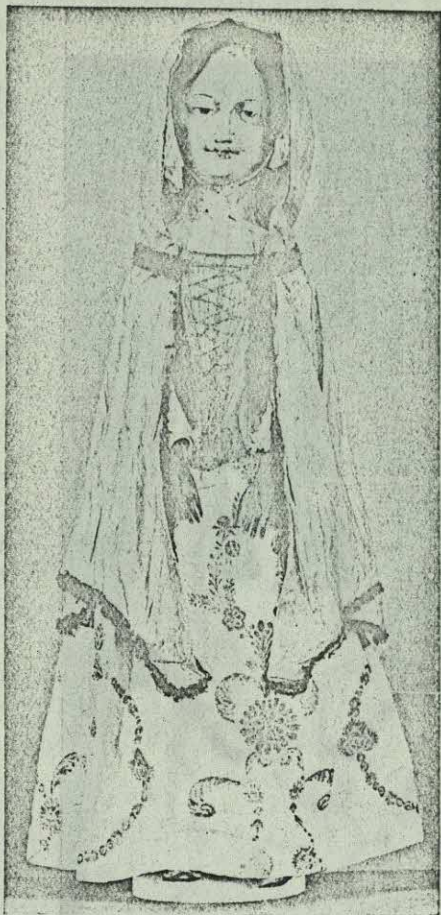


Fig. 40.

Dolls and Models illustrating Costume

A doll dressed in the style of a lady of the reign of Queen Anne, from Mrs. Greg, who also gave articles of doll's costume, and doll's bed-hangings and boxes, all belonging to the 18th century (Fig. 40) (T. 260 to T. 267).

Two figures (a boy and a girl) and a doll, dressed as Dutch peasants of the Province of Zeeland, from Miss Eliza F. G. Frere (T. 255 to T. 257).

DEPT. OF TEXTILES

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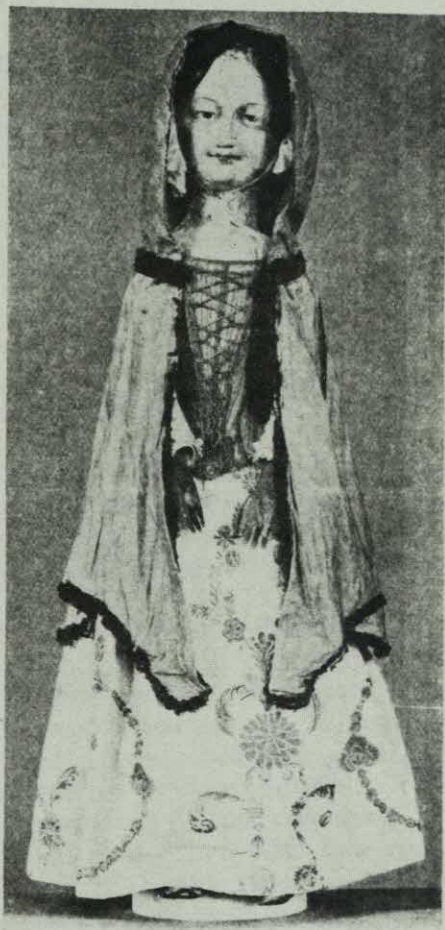


Fig. 40.

DEPT. OF TEXTILES

NEAR EASTERN TEXTILES

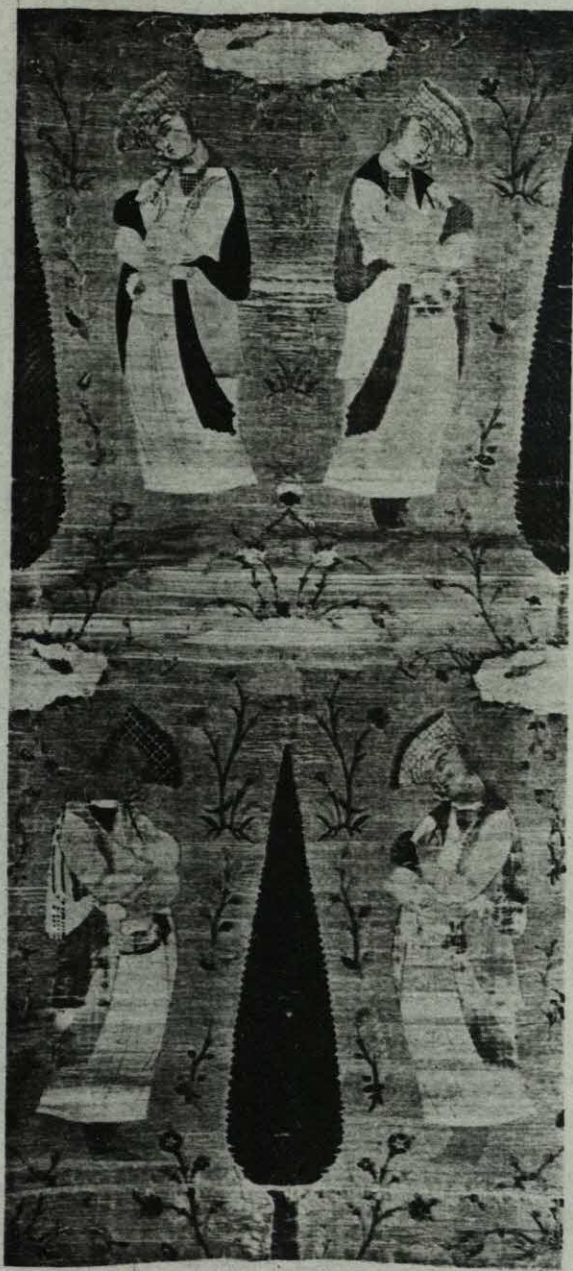
By far the most important purchase during the year is a large hanging of Persian velvet brocade, woven in coloured silks and silver-gilt and silver thread (T. 226). The pattern is repeated and represents a youth in rich Persian robes, holding a flower in his hand, and standing in a meditative attitude in a garden containing a fish-pond, a cypress, and flowers of various kinds (*Plate 33*). This youth appears to be intended for one of the "Ghilmans," who wait on the blessed in the Muhammadan Paradise. "Aye-blooming youths go round about to them with goblets and ewers and a cup of flowing wine" (Koran, Surah LVI). The costume of the figure on the velvet indicates the reign of Shah Abbas the Great (1586-1628) as the time when it was woven. A duplicate panel was recently acquired for the Art Institute of Chicago (see *Bulletin of the Art Institute of Chicago*, January 1925, vol. xix, no. 1). In point of technique no more remarkable examples of figured velvet-weaving than these two are known to exist. The piece at South Kensington is said to have been in the treasury of an Indian prince since its arrival in India soon after the time of its manufacture. The Museum was assisted in this purchase by a grant from the National Art-Collections Fund and by generous contributions from six gentlemen.

Another remarkable addition to the collection of Persian textiles is a sash over five yards in length, which dates from about 1700 (T. 49). The close pattern, which is woven in silk and silver thread, follows the customary decoration of these sashes. The greater part is covered with narrow horizontal bands containing floral stems, with symmetrical plants at each end on a silver ground. The weaving throughout is of very fine quality and the colouring is of great delicacy and charm. It excels the other complete sashes which already belonged to the Museum. Evidence that this work of art has also come from an Indian treasury is provided by the impression on its back of the seal of Asaf Jāh, the first Nizam of Hyderabad.

Other acquisitions, principally by gifts, are:

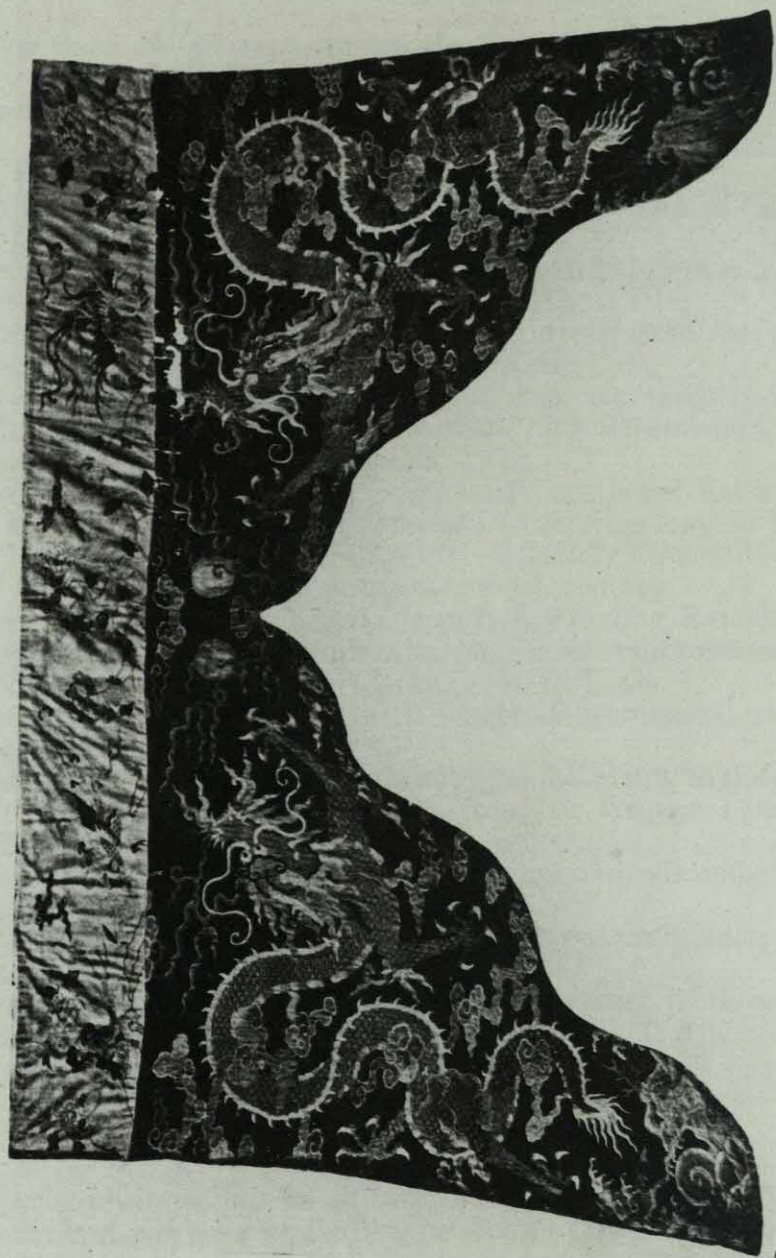
An embroidered satin bag (probably Slovakian) and a complete costume of a Croatian peasant woman, from Miss Mary L. Cox (T. 105, T. 106).

Six specimens of modern Polish embroidery, worked in mercerized



PERSIAN VELVET BROCADE. ATTENDANTS IN
PARADISE. PERIOD OF SHAH ABBAS, 1586-1628.

(p. 68.)



CHINESE TAPESTRY HANGING IN SILK AND GOLD THREAD.
PROBABLY PERIOD OF CH'EN LUNG, 18TH CENTURY.
GIFT FROM THE EXECUTORS OF THE LATE MRS. JOSEPH THORNE.

DEPT. OF TEXTILES

cotton on linen by peasants under the Friends' Relief Committee Industry Scheme, from Miss A. Ruth Fry (T. 32 to T. 37).

A belt of red woollen material, mounted with gilt metal plaques (possibly made in North Eastern Europe), from Dr. W. L. Hildburgh, F.S.A. (T. 25).

End of an embroidered linen hanging. Turkish work of the 17th century (T. 99).

An embroidered silk medallion and brocade panel both from a Greek vestment. 17th or 18th century (T. 100, T. 101).

An 18th century embroidered linen head-kerchief from Astypalaea (Dodecanese), from Mrs. George Eumorfopoulos (T. 2).

Six robes, most of them embroidered and one tapestry-woven (Syrian, Palestinian, Soudanese, Albanian, and Baluchistan), from Kathleen, Lady Alexander (T. 249 to T. 254).

Eleven textiles from Egypt, excavated at Qau-el-Kebir, near Asyût, were given by the British School of Archaeology in Egypt (T. 231 to T. 241). One of these is a very delicately woven silk band, probably made in Hither Asia in the 6th or 7th century.

A dyed cotton scarf from Nigeria, from B. E. Frayling, Esq. (T. 230).

Five modern Egyptian skull-caps (*tagya*) of embroidered and quilted cotton, from Mr. Somers Clarke (T. 10 to T. 14).

Tapestry-woven silk textile, with bands of geometrical pattern. North African; 19th century (T. 7).

A Persian silk brocade with figure subjects, belonging to the period of Shah Abbas the Great (1586-1628), from Sir William Lawrence, Bart. (T. 45).

A Persian knitted silk purse and a cotton purse with silk embroidery, from Mrs. Waite (T. 224, T. 225).

A Persian cotton bag, with silk drawnwork and embroidery, from Lady Boyd (T. 23).

A Persian (Resht or Ispahan) patchwork coverlet (18th or early 19th century), from Lieut.-Col. F. V. O. Beit, I.M.S. (T. 85).

FAR EASTERN TEXTILES

A specially interesting set of satin Mass vestments painted by a Chinese craftsman in the 18th century for European use was acquired by purchase (T. 89 to T. 93) (*Fig. 41*). It comprises a chasuble, a stole, and

DEPT. OF TEXTILES

maniple together with a chalice veil and burse all bearing an effective pattern of peonies, lotuses, roses, and other flowers in body-colour outlined in silver. This decorative kind of pattern is greatly in demand by designers of printed fabrics and wall-papers.

Other gifts are:

A ceremonial floor-covering of brocade (*kinco*), probably made at Ahmanabad, Bombay Presidency, India, from Her Majesty the Queen (T. 204).

A cover for the back of a chair, of silk damask, slightly embroidered, and bordered with silk brocade (taken from a 16th century chair in Bradninch Manor, Oxon); the damask and brocade are Chinese weaving of the 17th century, from Mr. A. L. Radford (T. 48).

A large Chinese hanging or silk tapestry (*Plate 34*) (*k'o-ssu*) with a pattern of dragons, phoenixes, and peonies (probably 18th century), from the Executors of the late Mrs. Joseph Thorne (T. 54).

A Chinese child's coat of embroidered satin, from Mrs. Bax (T. 9).

A Chinese embroidered silk shawl, with a landscape, and figure pattern, from Mrs. Morris (T. 228).

A Chinese or Japanese netted shirt of bamboo over cotton yarns and silk material, from Mrs. Forster Parsons (T. 272).



Fig. 41 (p. 69).

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A Chinese silk textile, painted in body-colour with bouquets of flowers (18th century), from Mrs. Search (T. 88).

A Japanese embroidered satin *fukusa* (a cover for a ceremonial present), with a pattern of cranes in flight, from Mrs. Watts (T. 20); it was brought from Japan in 1874.

A Japanese *kimono* of embroidered white silk crêpe and two portions of a *kimono* of embroidered red silk crêpe, from the Misses Bannatyne (T. 56, T. 57).

A glazed cotton skirt, painted, with the stamp of the East India Company (T. 87).

AMERICAN TEXTILES

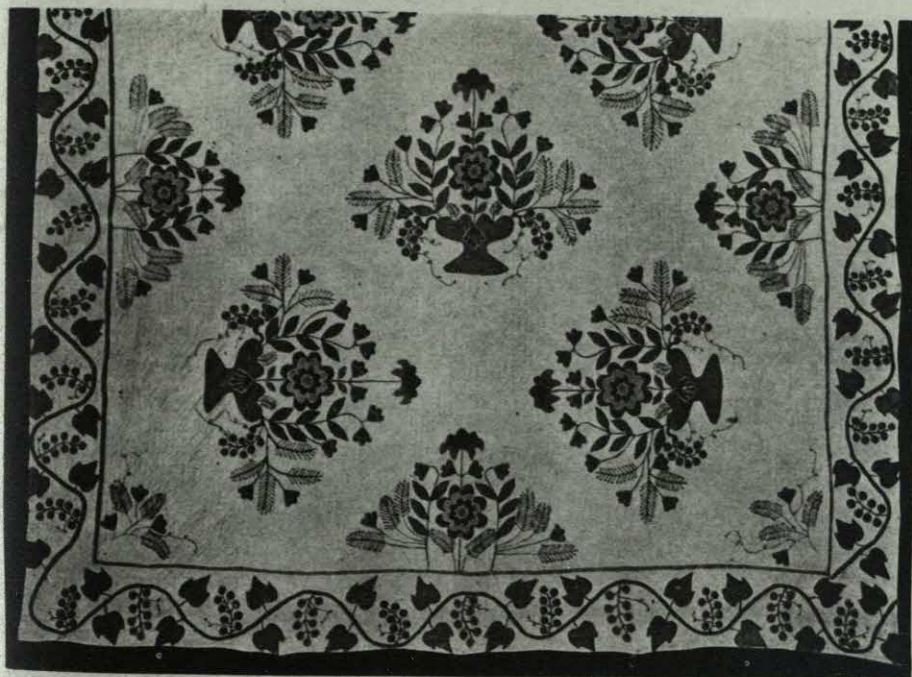


Fig. 42 (p. 72).

Mrs. Antrobus presented four examples of North American work. The first is an embroidered canvas sampler from Massachusetts (T. 30), which was formerly in Mrs. Coe's collection. It is worked with the inscription, "Lucy Symonds aged Eleven Years Boxford August

DEPT. OF TEXTILES

Ye 13, 1796." It is interesting to compare this with contemporary English samplers and note the points of resemblance. Her second gift is a cotton quilt with woollen embroidery (Fig. 42), partly in *appliqué* (T. 27). It dates from the first quarter of the 19th century and shows French or Spanish influence, which indicates an origin in the western or



Fig. 43 (p. 73).

southern states. The design which is known as the "Persian palm lily pattern" is very characteristic. The other gifts are a coverlet (T. 28), woven in white linen and blue wool with a stripe and rosette pattern (about 1790), and a complete coverlet of double cloth weaving in blue and white cotton (T. 29), bearing the name "Olive Bolton" and the date 1846. According to an inscription on it, the latter cover-

DEPT. OF TEXTILES

let was woven by "J. Cunningham. Weaver. N. Harford. Oneida Co. N. York." The pattern has reference to the American War of Independence; it includes a figure of George Washington on horse-back, "minute men," and (in the border) a row of eagles holding striped shields. South America was represented by a band of woollen tapestry, woven in Peru after the Spanish Conquest (16th or 17th century) (*Fig. 43*), from Mr. Louis C. G. Clarke (T. 15); it is evidently part of a longer piece, which was probably used to cover the backs of choir seats in a church in Peru. The pattern represented birds and animals, and objects connected with the ceremonial of the Roman Catholic Church.

Three specimens of modern American weaving, called by the makers "Congo" cloth, were given by Stewart Culin, Esq. (T. 274 to T. 276).

LACE

An interesting example of the English needlepoint lace stitchery known as "hollic-work" was acquired in a small linen sampler given by Miss Zaida M. V. Batt (T. 19). The decoration consists of little squares, medallions, and bands in four horizontal rows filled with geometric designs and various devices, together with the initials M.W. and the date 1766. This kind of work was popular for insertion in contemporary baby-clothes, some of which can be seen in the Museum collection. Collars of "Hollie worke" are mentioned however as early as the inventories of the possessions of Mary, Queen of Scots, and also in a Scottish inventory of the 17th century.

Two representative specimens of Brussels bobbin lace, both dating from the early part of the 18th century, were presented by Mrs. Hodgson (T. 274 and A, T. 248) and Lady Leese (T. 258) respectively. They consist of lappets with rounded ends, and a cap crown, all of fine quality with decorative plant forms and floral stems issuing from baskets. Mrs. Hodgson had lent her lace for exhibition in the Museum between the years 1905 and 1916. Lady Leese's lappets were formerly the property of her mother, the late Mrs. Albert Sandeman. She also gave two borders of Devon applied bobbin lace of the early part of the 19th century (T. 259).

Other gifts are:

Border, needlepoint lace. "Punto in Aria." Italian; first half of 17th century. From Mrs. Brodrick (T. 270).

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Two insertions of Buratto work. Italian; 17th and early 20th centuries. From Miss E. B. Lyle-Smith (T. 64, T. 65).

Collar and pair of lappets, needlepoint lace. French (*Point d'Alençon*); first half of 18th century (T. 52, T. 53 and A).

And Berthe, bobbin lace. Flemish; latter part of 17th century. From Mrs. Albert (T. 51).

Collar and pair of cuffs, needlepoint lace. Irish; about 1880 (T. 178 to B).

And a child's cap, bobbin lace. Made at Portofino and acquired there in 1911. Italian (T. 179).

And a collection of twenty-four specimens of Italian bobbin lace, early 20th century. Made and acquired in Rome, Perugia, Rapallo, and Portofino, 1902-21. From Miss Leonora F. M. Preston (T. 180 to T. 203).

Collar, needlepoint lace. "Point plat de Venise." Italian; 17th century (T. 216).

And cuff, cut and embroidered cambric. Probably Irish (Carrickmacross); first half of 19th century (T. 223).

And a collection of Brussels, Valenciennes, and English (Bucks.) bobbin lace; 18th and 19th centuries. From J. C. Padwick, Esq. (T. 205 to T. 215, T. 217 to T. 222).

Border, bobbin lace. Brussels; middle of 18th century (T. 55).

And neck-tie, applied bobbin lace. English (Devon); about middle of 19th century. From Miss May Rathbone (T. 59).

Border, bobbin lace. Mechlin; about middle of 18th century. From Mrs. Gore (T. 1).

Veil, embroidered black net. French or English; first half of 19th century (T. 82).

And a dress front, tambour embroidery on net. Probably Irish (Limerick); about middle of 19th century. From Mr. Charles L. Floris in memory of the late Mrs. E. J. Floris (T. 83).

Veil, embroidered violet silk net. English; about 1870-85. From Miss Juliet Reckitt and Messrs. G. F. and A. L. Reckitt (T. 150).

Collar, applied and embroidered muslin on net. Probably Irish (Carrickmacross); first half of 19th century (T. 46).

And a baby's bonnet, embroidered net. Probably Irish (Limerick); first half of 19th century. From Miss Edith L. Howse (T. 47).

Bobbin turned brass, and carved wooden "church window" bobbin, used in lace-making. English; (Midland Counties); first half of 19th century. From Mrs. Konstam (T. 268, T. 269).

VIII. DEPARTMENT OF WOODWORK



SEVERAL important objects were added to the collection of early English furniture and woodwork. Gifts were made of three interesting specimens of Gothic church woodwork. A fragment of Scottish oak tracery of the 15th or early 16th century, in the form of a spray, from the roof of a church in Aberdeen (either the choir of St Nicholas, the nave of the Cathedral, or the roof of

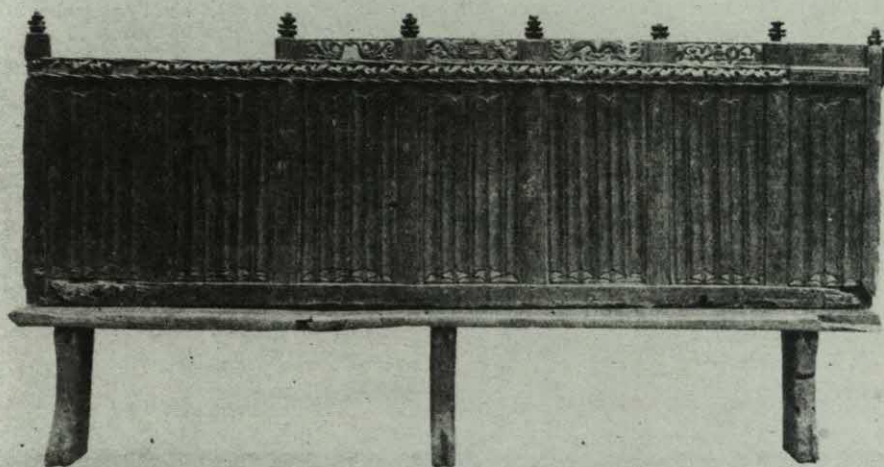


Fig. 44 (p. 76).

King's College, Aberdeen), was presented by Mr. F. C. Eeles, in memory of the late Professor Cooper, founder, in 1886, of the Aberdeen Ecclesiological Society (afterwards the Scottish Ecclesiological Society). A portion of 15th century cresting of a screen from a church in North Bedfordshire, carved with trefoils and retaining valuable remains of its original colour and gilding, was given by Mr. W. A. Forsyth, F.R.I.B.A.; and Mr. Mowbray A. Green, F.R.I.B.A., gave a 15th century bench-end of interesting character, from a church in North Somerset, somewhat similar in design to the bench-ends in South Brent Church, Somerset.

DEPT. OF WOODWORK

An important example of furniture of late Gothic character, the back of an oak bench or fixed settle, was acquired by purchase. The bench, which dates from the early part of the 16th century and came from Orchard Farm, Monkleigh, near Bideford, North Devon, is



Fig. 45 (p. 77).

composed of linenfold panels in moulded up-rights surmounted by carved finials, and is decorated above with a band of foliated ornament and panels carved with Renaissance designs (*Fig. 44*). The oak seat and supports belonging to the bench were given to the Museum by Mr. Charles Angell. This panelling presents an interesting comparison with that which forms the back of the well-known settle dating from the same period, still preserved in the parlour of the Abbot's House, Muchelney, Somerset.

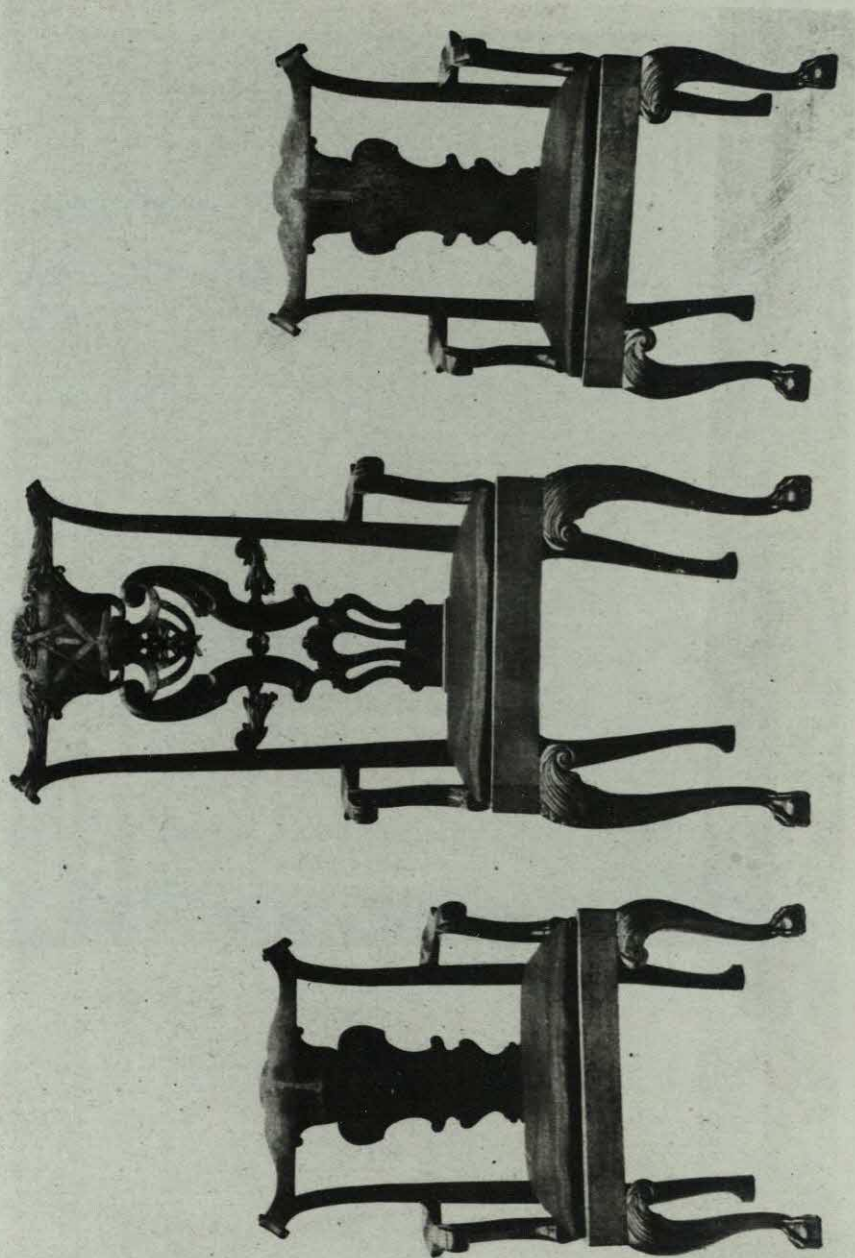
An interesting arm-chair, dating from the second half of the 16th century, of the type known as the "Glastonbury" chair, was presented by Mrs. Graham Rees-Mogg. This chair,

which came probably from the sanctuary of a church either in Devonshire or Somerset, belonged in turn to the Rev. Dr. Cowie, Dean of Exeter, Mr. Harry Hems, of Exeter, and Lord Fisher of Kilverstone. The name given to this type of chair, with sloping back, the arms and legs formed of flat bars fastened by wooden pins, is derived from



OAK ARM-CHAIR COVERED IN TURKEY-WORK.
ENGLISH: MID-17TH CENTURY.

(p. 77.)

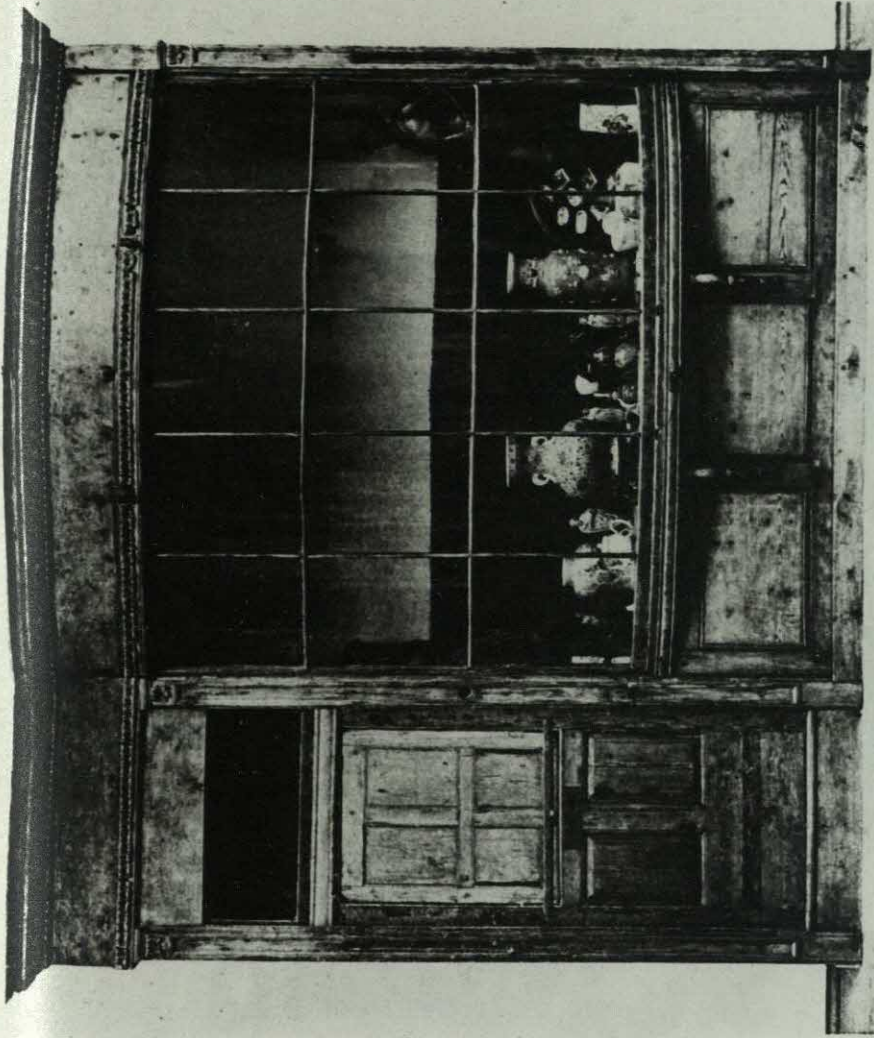


THREE MASONIC ARM-CHAIRS OF WALNUT,

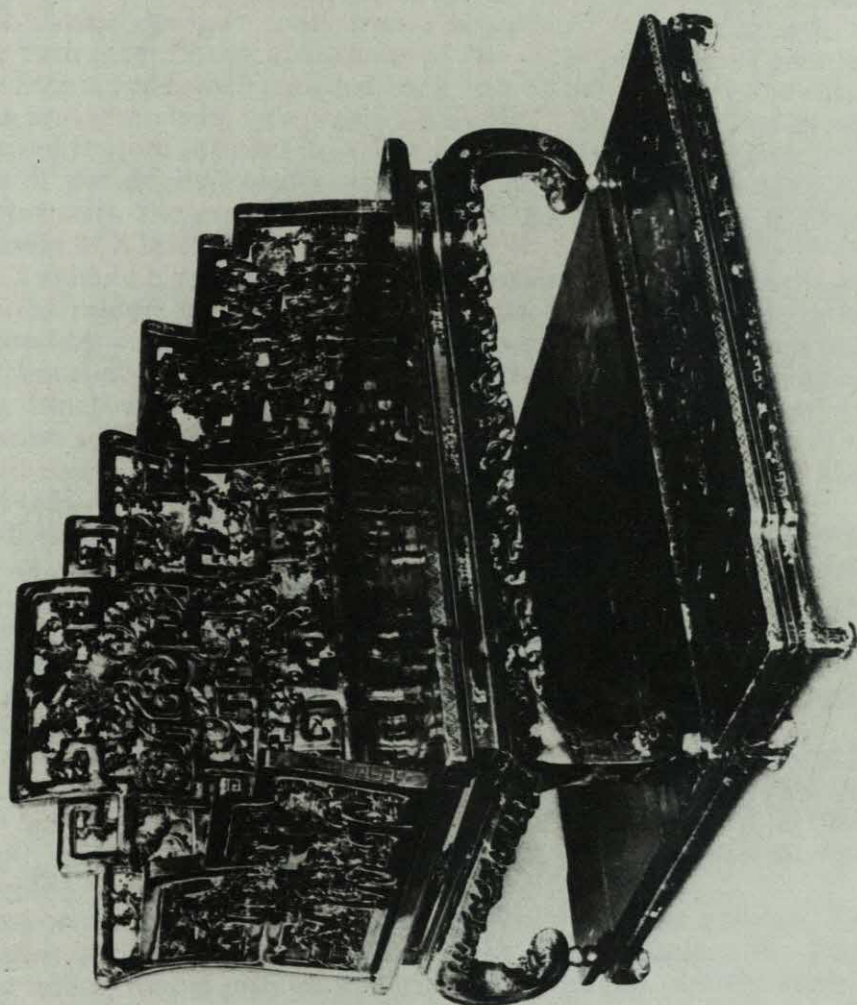
ENGLISH; ABOUT 1730-40.

GIVEN BY THE SOUTH MIDDLESX LODGE OF FREEMASONS.

(p. 78.)



PINEWOOD SHOP FRONT FROM 32 PETTY FRANCE, WESTMINSTER.
ENGLISH : LATE 18TH CENTURY.
GIVEN BY THE ARMY COUNCIL.
(p. 79.)



CHINESE LACQUER THRONE. 17TH CENTURY.

(p. 79.)

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the late Gothic model now in the Chapel of the Bishop's Palace at Wells which is said to have come from Glastonbury Abbey (*Fig. 45*). An early 17th century oak arm-chair, of the well-known late Tudor and early Stuart type, with panelled back, carved baluster legs, and carved frame and stretchers, was presented by Mr. T. Mackenzie Fowler, who inherited it from his ancestors, the family of Midgley, of Leeds. The name of the original owner, Johnathan Midgley, and the date 1625, together with the arms of Midgley, have been painted on the back, evidently at a later date.

A valuable example of upholstered furniture, an arm-chair dating from the middle of the 17th century, with its original covering, was acquired by purchase. The material, which covers the seat and back, is of knotted woollen pile—a class of work, known as "Turkey" work, which was made in England in the 16th and 17th centuries in imitation of Turkey pile carpets. Its design consists of rows of detached rose stems on a cream-coloured ground sprinkled with black spots (*Plate 35*).

An uncommon specimen of Elizabethan colour decoration in the form of a panel, evidently part of the panelling of a room, painted with the subject of Orpheus and the Beasts and a contemporary inscription, was presented by Lady Sackville; and another example of painted woodwork, a pinewood door, dating from the middle of the 17th century, decorated with floral designs in colour, from Coopersale House, Epping, Essex, was given by Mr. H. E. J. Camps.

Col. Henry Howard, F.S.A., presented a leather-covered travelling trunk, formerly the property of Edward Bushell (1604-71), of Cleeve Prior Manor House, Worcestershire. It bears the date 1649 in brass-headed nails; the top is surmounted by a conical projection for a "steeple" hat.

Important examples of English furniture of the late 17th and 18th centuries were also acquired both by gift and purchase. Mr. Frank Green added to the gifts of furniture which he has already made to the Museum by presenting an arm-chair with needlework seat and back of the early 18th century, a table of yellow lacquer of the latter part of the 17th century, a bed commode of mahogany belonging to the 18th century, as well as an Italian mirror in gilt frame of the 17th century.

A gift of great interest made by the South Middlesex Lodge of Freemasons, consisted of three Masonic chairs of walnut, made for the

use of the Master and the Senior and Junior Wardens of a Lodge of Freemasons (No. 76) held at the "White Bear," King Street, Golden Square (afterwards the Royal Alpha Lodge) (*Plate 36*). The Master's Chair has a tall back carved in openwork with scrolls, rosettes, and acanthus, and inlaid near the top with compasses, rule, square, and plumb-line. The two other chairs have square backs and are inlaid respectively with a plumb-line and rule. The chairs date from about the year 1740.

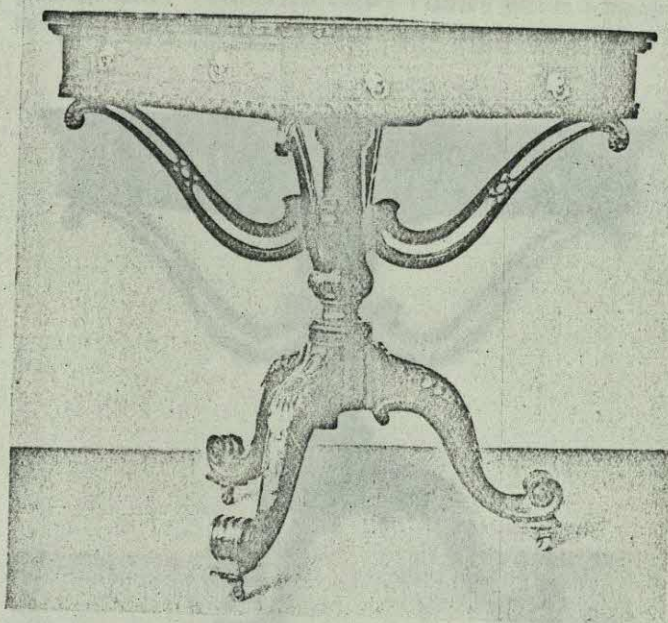


Fig. 46.

The Museum was fortunate to obtain by purchase an example of an English table of the mid-eighteenth century possessing both an historic and artistic interest. This is a small square library table of mahogany with carved stand, made for Kenwood, a famous house built by Robert Adam for Lord Mansfield (*Figs. 46, 47*). The bills for fur-

nishing show that the table was made in 1770 by William France for this house. It is most important that the Museum should have authenticated examples of English furniture of this type.

The late Miss Mary W. B. Gerrard bequeathed a small English table of mahogany, of about the date 1760, consisting of a circular top with gallery resting on a tripod stand carved with acanthus.

Another interesting gift was that of a sideboard with two knife boxes and six chairs, of rosewood inlaid with brass, from the late Lady Neville, through Miss Edith Neville. These are admirable examples

DEPT. OF WOODWORK

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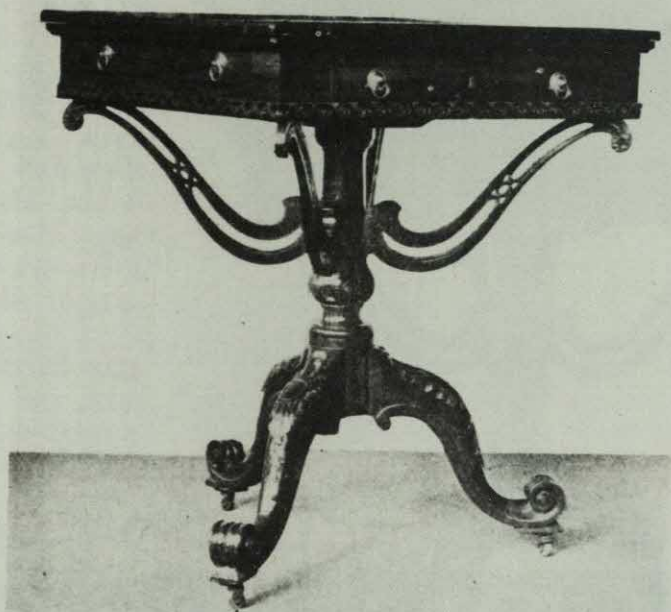


Fig. 46.

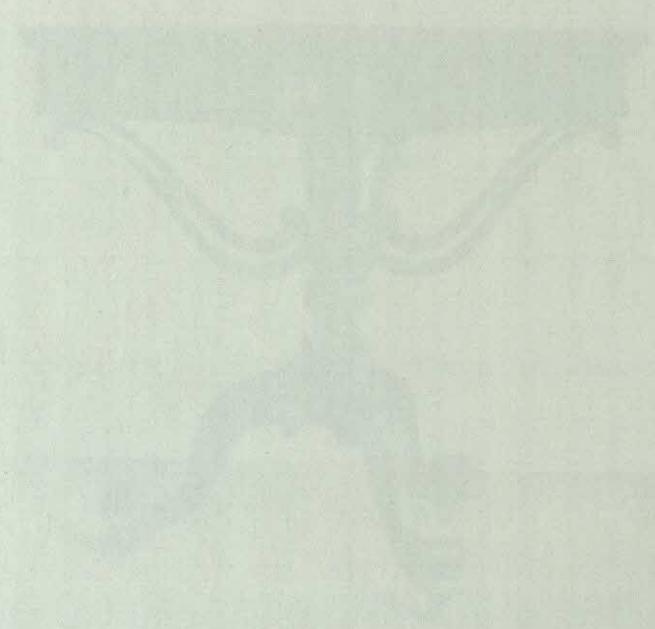
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nishing show that the table was made in 1770 by William France for this house. It is most important that the Museum should have authenticated examples of English furniture of this type.

The late Miss Mary W. B. Gerrard bequeathed a small English table of mahogany, of about the date 1760, consisting of a circular top with gallery resting on a tripod stand carved with acanthus.

Another interesting gift was that of a sideboard with two knife boxes and six chairs, of rosewood inlaid with brass, from the late Lady Neville, through Miss Edith Neville. These are admirable examples

The first of these is the fact that the United States is a young nation, and its history is therefore a history of growth and development. The second is the fact that the United States is a large nation, and its history is therefore a history of expansion and conquest. The third is the fact that the United States is a diverse nation, and its history is therefore a history of conflict and compromise.



The fourth is the fact that the United States is a nation of immigrants, and its history is therefore a history of assimilation and integration. The fifth is the fact that the United States is a nation of pioneers, and its history is therefore a history of exploration and discovery. The sixth is the fact that the United States is a nation of inventors, and its history is therefore a history of innovation and progress.

DEPT. OF WOODWORK

of the type of furniture made in England in the early part of the 19th century, distinguished for excellence of design and workmanship.

Among examples of woodwork of a more architectural character, mention should be made of a pinewood staircase of the early 18th

century, from No. 46 Chancery Lane, given by Sir Hickman B. Bacon.

This consists of two flights of stairs with characteristic balustrading with carved stair-ends and dado-paneling. Such types of staircase are of great use to students.

Of particular interest to the public has been a shop-front of pine-wood removed from No. 32 Petty France, Westminster, and given by the War Office. It consists of a bowed window with cornice above and door on one side (Plate 37). Ex-

amples of English fronts of this type are now becoming rare, and it is important that such an example should be preserved in the Museum.

Several interesting examples of Chinese lacquer were purchased for the Museum collections in this year. The most important is a large throne (Plate 38), which may be assigned to the 17th century and which is decorated with peonies, phoenixes, bats, etc., in blue, red,

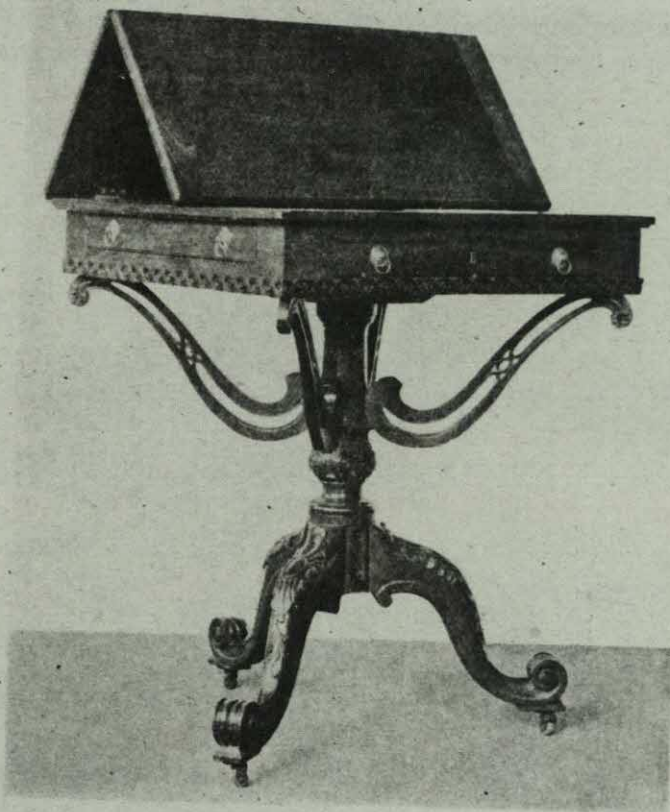
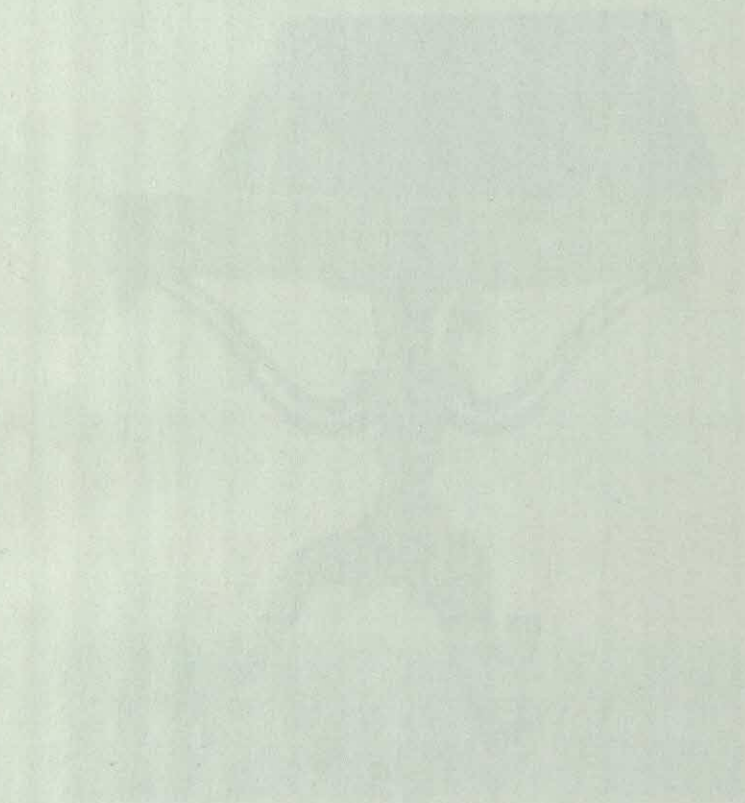


Fig. 47 (p. 78).



DEPT. OF WOODWORK

green, brown, and gold lacquer on a black ground. Two covered jars of red lacquer, carved with figure subjects in panels, were acquired by means of the funds of the Bryan Bequest; their shape is common in 18th century Chinese porcelain but unusual in lacquer. Other pieces of red lacquer purchased in this year with the same funds were two bowls carved with birds and plum-trees, and a flattened gourd-shaped bottle carved with chrysanthemums and inlaid with gilt brass medallions bearing messages of good luck in relief in dark blue enamel.

IX. INDIAN SECTION

DEPT. OF WOODWORK

green, brown, and gold lacquer on a black ground. Two covered jars of red lacquer, carved with figure subjects in panels, were acquired by means of the funds of the Bryan Bequest: their shape is common in eight century Chinese porcelain but unusual in lacquer. Other pieces of red lacquer purchased in this year with the same funds were two bowls carved with birds and plum-trees, and a flattened gourd-shaped bottle carved with chrysanthemums and inlaid with gilt brass medallions bearing messages of good luck in relief in dark blue enamel.



Fig. 48 (p. 83).

IX. INDIAN SECTION



ARTICULARLY from the gap-filling standpoint, the development of the Department progressed satisfactorily during the year. Numerically, the accessions to the Indian collections, inclusive of paintings and architectural drawings, yielded a total of 469 objects.

ACCESSIONS

Her Majesty Queen Mary was graciously pleased to contribute a further selection of objects to the Royal Collection exhibited in this Department. The donation included: thirty paintings in tempera-colours on talc (mica) executed at Trichinopoli, Madras Presidency, about 1850, and mainly of subjects illustrating the religion, pursuits, and pleasures of the Tamil race; two panels of late 18th century brocade (*kincob*: *kimkhwab*) from Ahmadabad, Bombay Presidency, both finely woven in coloured silks and gold and silver threads, with a design of floral borders enclosing grounds diapered with representations of the "sacred goose" (*hansa*), an ancient Buddhist bird motive, which, after many centuries, is still utilized—although sometimes confused with the peacock—by Indian designers, Hindu and Muhammadan (*Fig. 49*); two 19th century architectural models from Tanjore, Madras Presidency, carved and fashioned from the white pith of the sola-plant (*Æschynomene aspera*), respectively a Saivite temple and a residency, both typical examples of modern Tamil structures; and

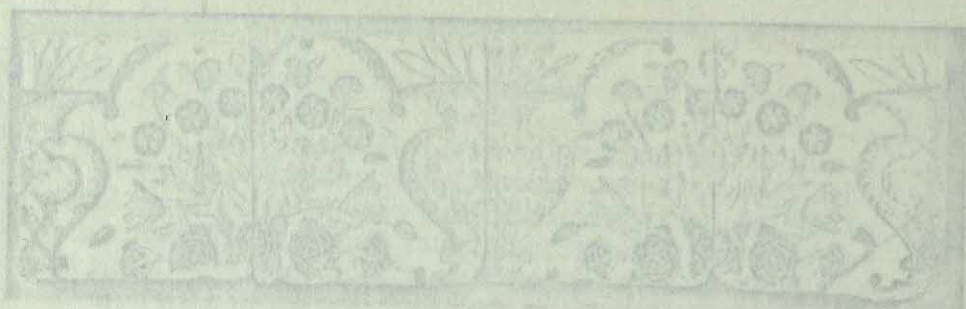


Fig. 45 (p. 81)

IX. INDIAN SECTION

ARTICULARLY from the expediting standpoint, the development of the Department progressed satisfactorily during the year. Numerically, the accessions to the Indian collections, inclusive of paintings and architectural drawings, yielded a total of 460 objects.



ACCESSIONS

Her Majesty Queen Mary was graciously pleased to contribute a further selection of objects to the Royal Collection exhibited in this Department. The donation included: thirty paintings in tempera, colours on talc (mica) executed at Trichinopoly, Madras Presidency, about 1850, and mainly of subjects illustrating the religion, portraits, and pleasures of the Tamil race; two panels of late 18th century brocade (kincob; kinkaband) from Ahmadabad, Bombay Presidency, both finely woven in coloured silks and gold and silver threads, with a design of floral borders enclosing grounds diapered with representations of the "sacred goose" (Aansa), an ancient Buddhist bird motive, which, after many centuries, is still utilized—although sometimes confused with the peacock—by Indian designers, Hindu and Muhammadan (Fig. 49); two 19th century architectural models from Tanjore, Madras Presidency, carved and fashioned from the white pith of the kola-plant (*Aschynomene aspera*), respectively a Saivite temple and a residence, both typical examples of modern Tamil structures; and



Fig. 48 (p. 83).

IX. INDIAN SECTION

PARTICULARLY from the gap-filling standpoint, the development of the Department progressed satisfactorily during the year. Numerically, the accessions to the Indian collections, inclusive of paintings and architectural drawings, yielded a total of 469 objects.

ACCESSIONS

Her Majesty Queen Mary was graciously pleased to contribute a further selection of objects to the Royal Collection exhibited in this Department. The donation included: thirty paintings in tempera-colours on talc (mica) executed at Trichinopoli, Madras Presidency, about 1850, and mainly of subjects illustrating the religion, pursuits, and pleasures of the Tamil race; two panels of late 18th century brocade (*kincob*: *kimkhwab*) from Ahmadabad, Bombay Presidency, both finely woven in coloured silks and gold and silver threads, with a design of floral borders enclosing grounds diapered with representations of the "sacred goose" (*hansa*), an ancient Buddhist bird motive, which, after many centuries, is still utilized—although sometimes confused with the peacock—by Indian designers, Hindu and Muhammadan (Fig. 49); two 19th century architectural models from Tanjore, Madras Presidency, carved and fashioned from the white pith of the sola-plant (*Æschynomene aspera*), respectively a Saivite temple and a residency, both typical examples of modern Tamil structures; and

INDIAN SECTION

lastly, a 19th century painted and lacquered papier-mache box from Lahore, Punjab Province, decorated, externally, with figures of *Rakshasas* and other fearsome jinns.

Our hitherto small collection of Indian primitive objects—mainly examples of stone vessels and implements, pottery, metalwork, and personal ornaments—received a most useful addition in the gift made by Mr. F. J. Richards, consisting of forty-seven prehistoric objects



Fig. 49 (p. 81).

found in graves of the Iron Age at Odugattur, North Arcot District, Madras Presidency, in the year 1916. These included: (*stone vessels*) pestles and mortars of grey and black diorite, and a palette of shale; (*pottery*) elongated burial-urns with tripod feet, and various shapely jars, flasks, bowls, and spinning-whorls of wheel-thrown earthenware, iron-red and buff-coloured, certain pieces methodically smoke-black-

ened in the firing, and others exhibiting friction-polished surfaces of exceptional smoothness; (*metalwork*) personal ornaments of copper, in the form of discs and bosses, excepting one fine bird-shaped plaque, now considerably weathered and mainly converted into the oxide and green carbonate stages; spear-heads and tangs of iron, apparently completely rusted (oxidized)—nevertheless, two of the specimens still respond to the action of a magnet; and (*shell ornaments, etc.*) circular plaques or bosses, knife-handles, and a lustration-cup and spoon of

INDIAN SECTION

carved chank-shell, mostly decorated with incised ornament. Inasmuch as the cairns and burial-mounds of India (including Baluchistan) are many rather than few, it is to be hoped that further accessions of this nature will be recorded in the near future.

Also of unusual interest, and next in order of period, were the examples of Indian (Buddhist) antiquities of the Mauryan or Greek period, 3rd to 5th century B.C., presented by the Archaeological Survey Department of India. These specimens (mostly fragments) were recently excavated from the Bhir Mound, the earliest of the three city sites at Taxila (*Takshasila*), Punjab Province, about twenty miles N.W. of Rawalpindi. Briefly described, the gift comprised: three potsherds of greyish earthenware coated with a lustrous black glaze; two beads of banded agate, partly lathe-turned and finely polished; two portions of circular discs of white opaque quartz (a volcanic variety of rare occurrence, in appearance resembling porcelain), lathe-turned and polished; and a similar disc of clear quartz (rock crystal), which, reasoning from its flanged rim, was probably the cover of a reliquary. Supplementing these, but of later workmanship, dating about the 1st century A.D., was a polished crystal ornament, hemispherical in form, possibly the "forehead mark" (*ūrnā*) from an image of Gautama Buddha. This object was discovered on the site of Sirkap city at Taxila.

The collection of Indian tilework has been enriched by sixty-three examples of Mogul 16th or early 17th century coloured tilework (*kashi*) from the tomb of Madani, near But Kadal, Srinagar, Kashmir. This building, now quite neglected and very dilapidated, was erected about 1444, during the reign of the Muhammadan King Zain-ul-Abidin of Kashmir (1420-74); its restorations, however, including external embellishment with tilework, are most certainly the work of a later period. Notable examples of this school of ceramic art still exist at Lahore, Delhi, and Agra, and are to be seen at their best on the tomb of Wazir Asaf Khan IV (the honorific title conferred upon Abul Hasan, the brother of the Begum Nur Jahan and father of the Begum Mumtaz Mahal), erected, during his lifetime (about 1635), on the bank of the River Ravi opposite Lahore City. This selection of tiles and border tiles, chosen from the points of view of design and colour, included specimens decorated with flowering-plant, floral-scroll, vase, animal, interlacing-strapwork, and geometrical motives, depicted in colours on opaque grounds of mustard-yellow, iron-red, apple-green, and cobalt-blue (*Fig. 48*).

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A remarkable 17th century huka-base, grenade-shaped, of clear blown glass of excellent quality, and jewelled after the fashion of certain rare Mogul vessels fashioned in rock-crystal, was also acquired by purchase. Its decoration, partly muffle-fired ornament of applied opaque white enamel and gold, relies principally on the sumptuous effect produced by glittering patterns, formed of white topazes backed with crimson and green tinsel (thereby ostensibly transformed into rubies and emeralds), set in *cloisons* of enamel. Owing to the fact that it was formerly in the possession of several succeeding rulers of Jaipur, Rajputana, we are inclined to accept the statement that it was acquired at Delhi by the world-famous astronomer and scientist Raja Jai Singh II of Jaipur (1693-1743), who rendered faithful service under the Mogul emperors Farrukhsiyar and Muhammad Shah, and built the two great observatories at Delhi and Jaipur (*Plate 39*).

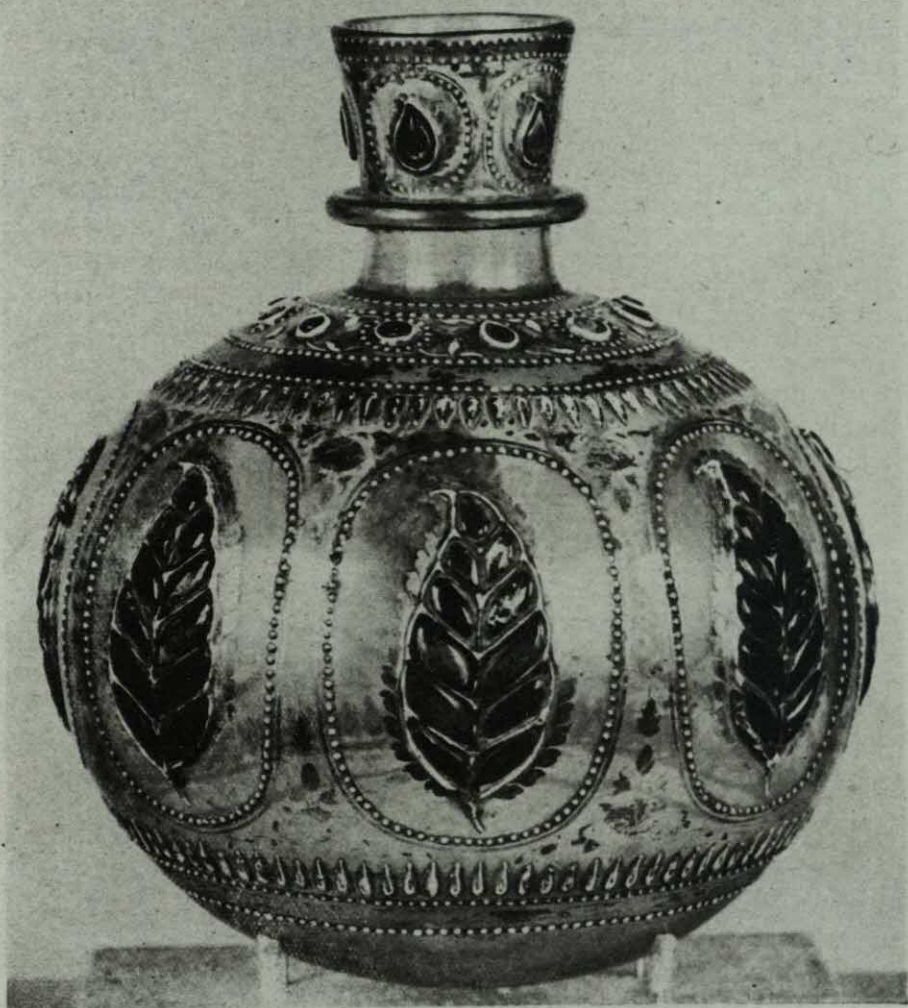
An exquisite 18th century example of a work in which the combined art of the Indian designer (*chitera*), goldsmith (*sunar*), and enameller (*minaker*) is exemplified, was secured for our collection of Jaipur enamels. This purchase, a Rajput prince's turban-ornament (*sarpech*), fashioned in soft gold and partly engraved and partly encrusted with translucent and opaque *champlevé* enamels, in form resembles the device often seen in painting and sculpture surmounting the head-dress of the popular demi-god Krishna. Its leaf-shaped centre is largely occupied with the figure of a peacock (an emblem of royalty), standing erect, with outstretched plumage, amidst luxuriant flowering-plants; its flanged rim is provided with a projecting fringe of gold flowerets, each of which, originally, was jewelled with a pearl of price. With it was added, but as representing the art of the jeweller (*jauhari*), a choice 17th century Mogul *sarpech* of precious stones, exhibiting, on both sides, a conventional "rose-spray" pattern of superb design and finish. Its setting of gold, partly overlaid in translucent green enamel, is completely overshadowed by its jewelled-work of red and white roses, wrought in rubies, diamonds, and emeralds. This object was at one time in the Imperial Collection at Delhi.

Of the few 17th century objects added to the India collections, the outstanding purchases were five rare leatherwork firman-cases (*kharifa*) from Haidarabad, Deccan, and a still scarcer bamboo-curtain or window-screen (*parda*) from Jodhpur, Rajputana. The former are variously decorated with stamped, embossed, gilt, and painted orna-

A remarkable 17th century Indian vase, rounded-shaped, of clear blown glass of excellent quality, and jewelled after the fashion of certain new Mogul vessels fashioned in rock-crystal, was also acquired by purchase. Its decoration, partly mottle-fine ornament of applied opaque white enamel and gold, relies principally on the simultaneous effect produced by glittering patterns, formed of white topazes backed with crimson and green tines (thirty extremely transparent into tubes and emeralds), set in channels of enamel. Owing to the fact that it was formerly in the possession of several succeeding rulers of Jaipur, Rajasthani, we are inclined to accept the statement that it was acquired at Delhi by the world-famous astronomer and scientist Raja Jai Singh II of Jaipur (1668-1725), who rendered faithful service under the Mogul emperors Farrukhsiyar and Muhammad Shah, and built the two great observatories at Delhi and Jaipur (Plates 30).

An exquisite 18th century example of a work in which the combined art of the Indian designer (carver, goldsmith, jeweller, and enameller) (united) is exemplified, was secured for our collection of Indian enamel. This purchase, a Rajput prince's turban-ornament (turban), fashioned in soft gold and partly engraved and partly enameled with translucent and opaque enamels, channels, in form resembles the device often seen in painting and sculpture surrounding the head-dress of the popular deity Krishna. Its leaf-shaped centre is largely occupied with the figure of a peacock (an emblem of royalty), standing erect, with outstretched plumage, amidst luxuriant flowering plants; its flared rim is provided with a projecting fringe of gold-flowers, each of which, originally, was jewelled with a pearl of price. With it was added, but as representing the art of the jeweller (rather), a choice 17th century Mogul saucer of precious stones, exhibiting on both sides a conventional "rose-spray" pattern of superb design and finish. Its setting of gold, partly overlaid in translucent green enamel, is completely overshadowed by its jewelled-work of red and white roses, wrought in rubies, diamonds, and emeralds. This object was at one time in the Imperial Collection at Delhi.

Of the few 17th century objects added to the Indian collections, the outstanding purchases were five rare leatherwork turban-cases (dhoti) from Hyderabad, Deccan, and a still scarcer bamboo-cupboard or window-screen (shaded) from Jodhpur, Rajasthani. The former are variously decorated with stamped, embossed, gilt, and painted orna-



HUKA-BASE OF CLEAR GLASS, WITH MUFELE-FIRED DECORATION OF GOLD AND WHITE ENAMEL AND JEWELLING OF WHITE TOPAZES (BACKED WITH COLOURED TINSELS) SET IN CLOISSONS OF THE SAME ENAMEL. MOGUL (DELHI): LATE 17TH CENTURY.

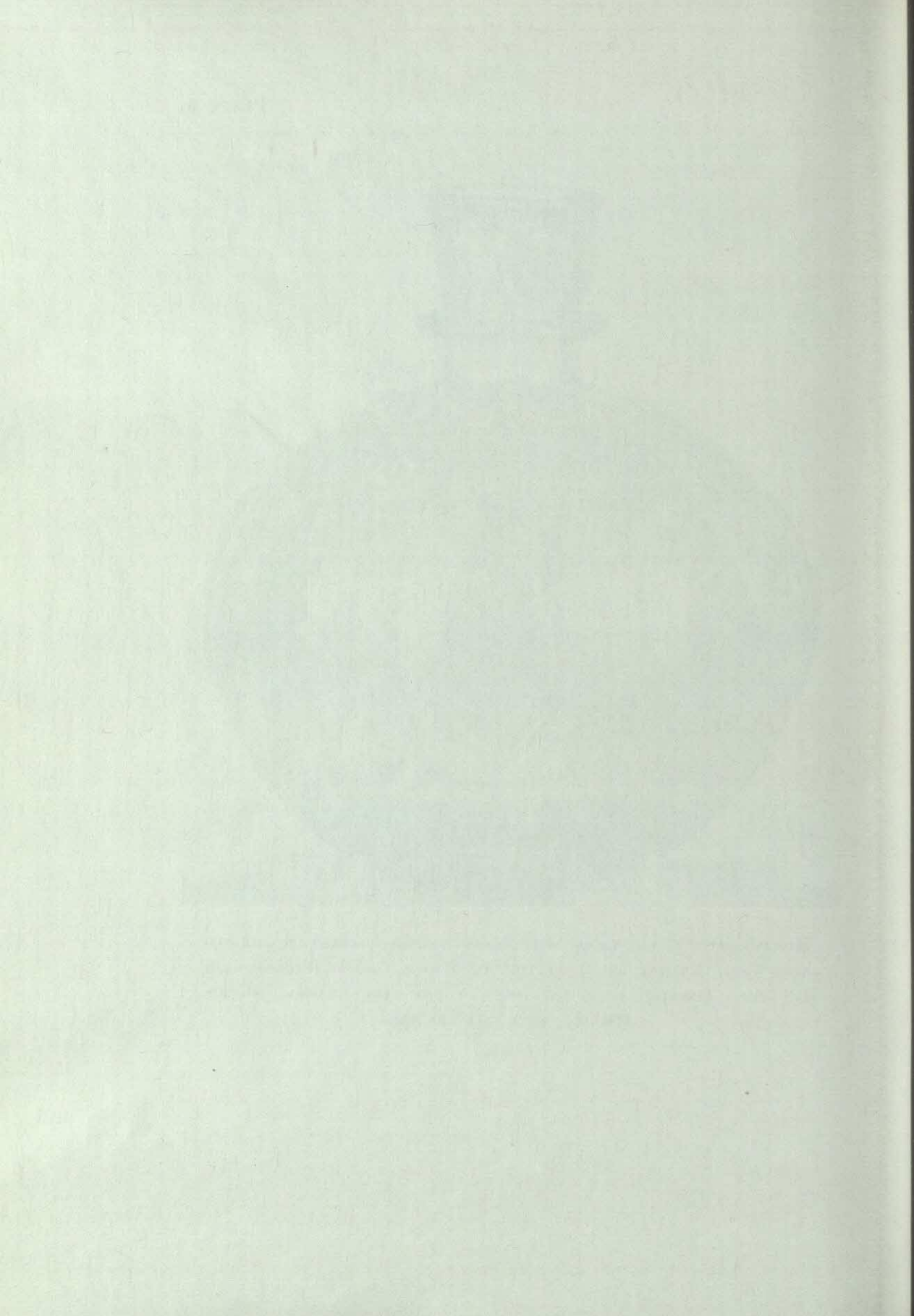
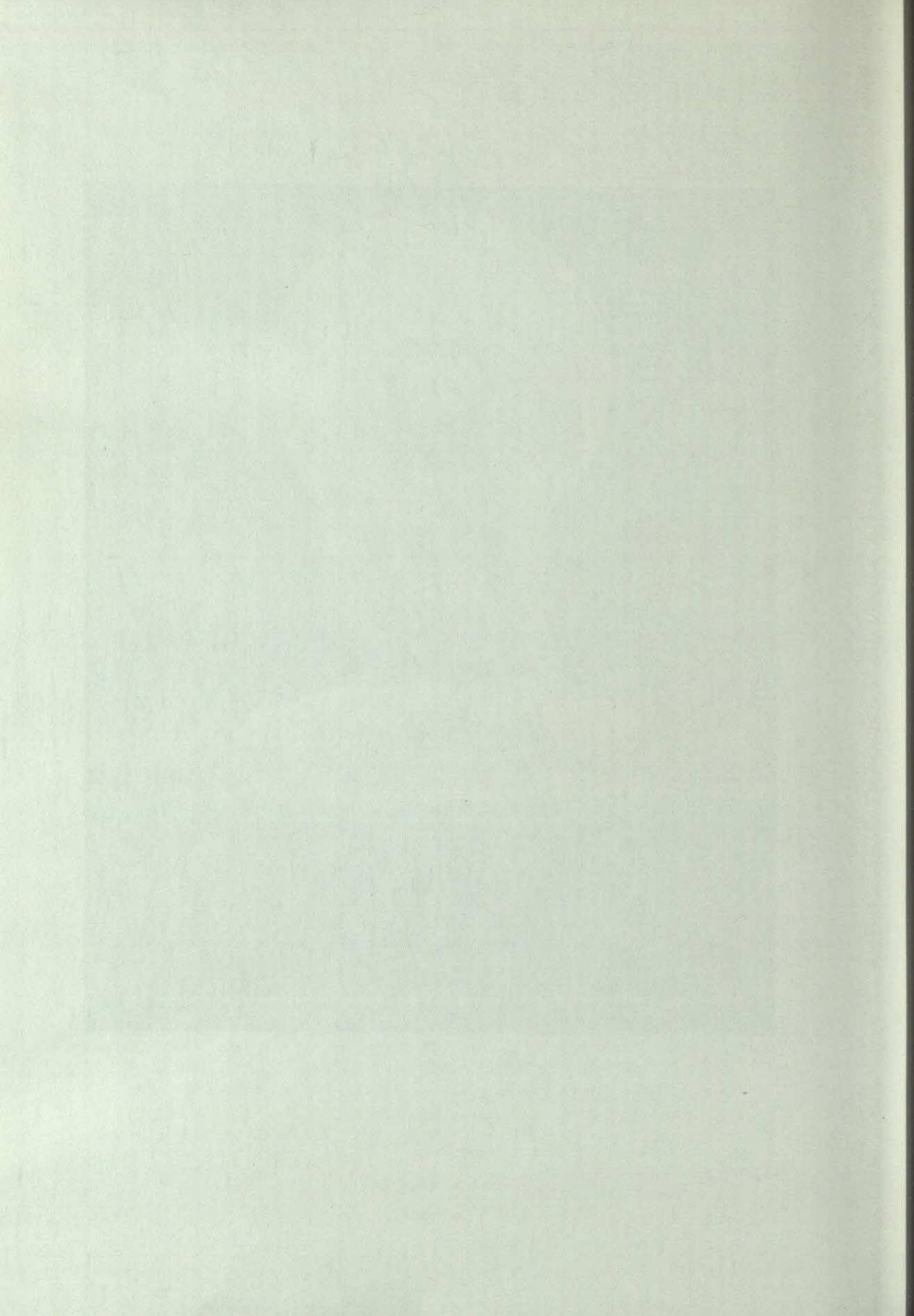
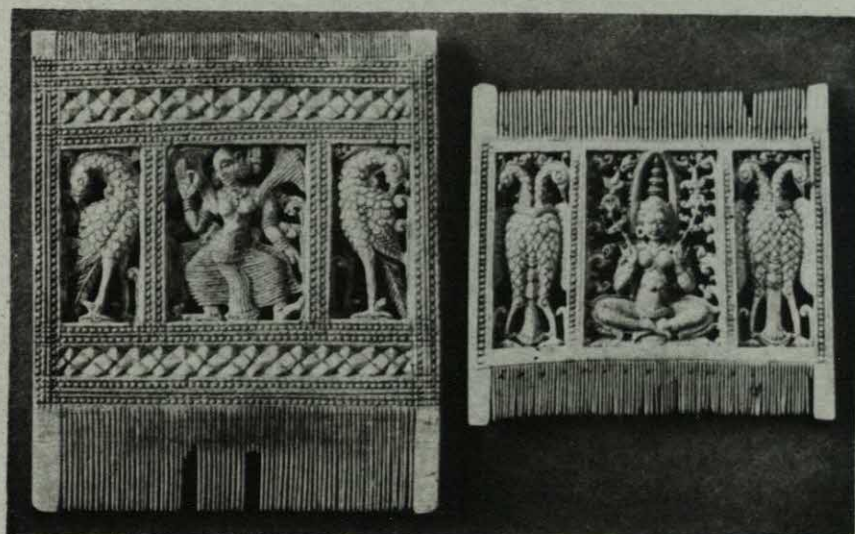
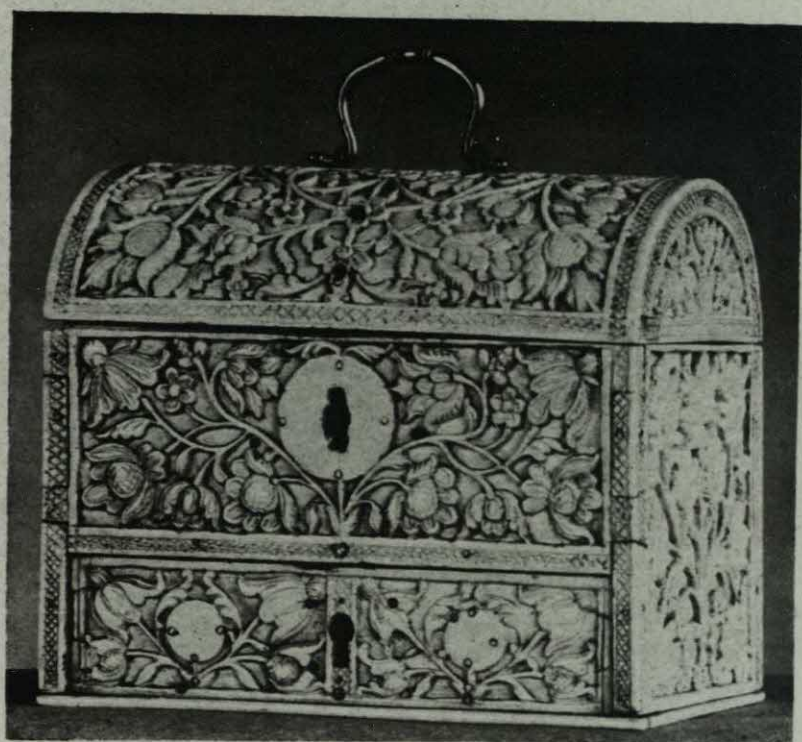




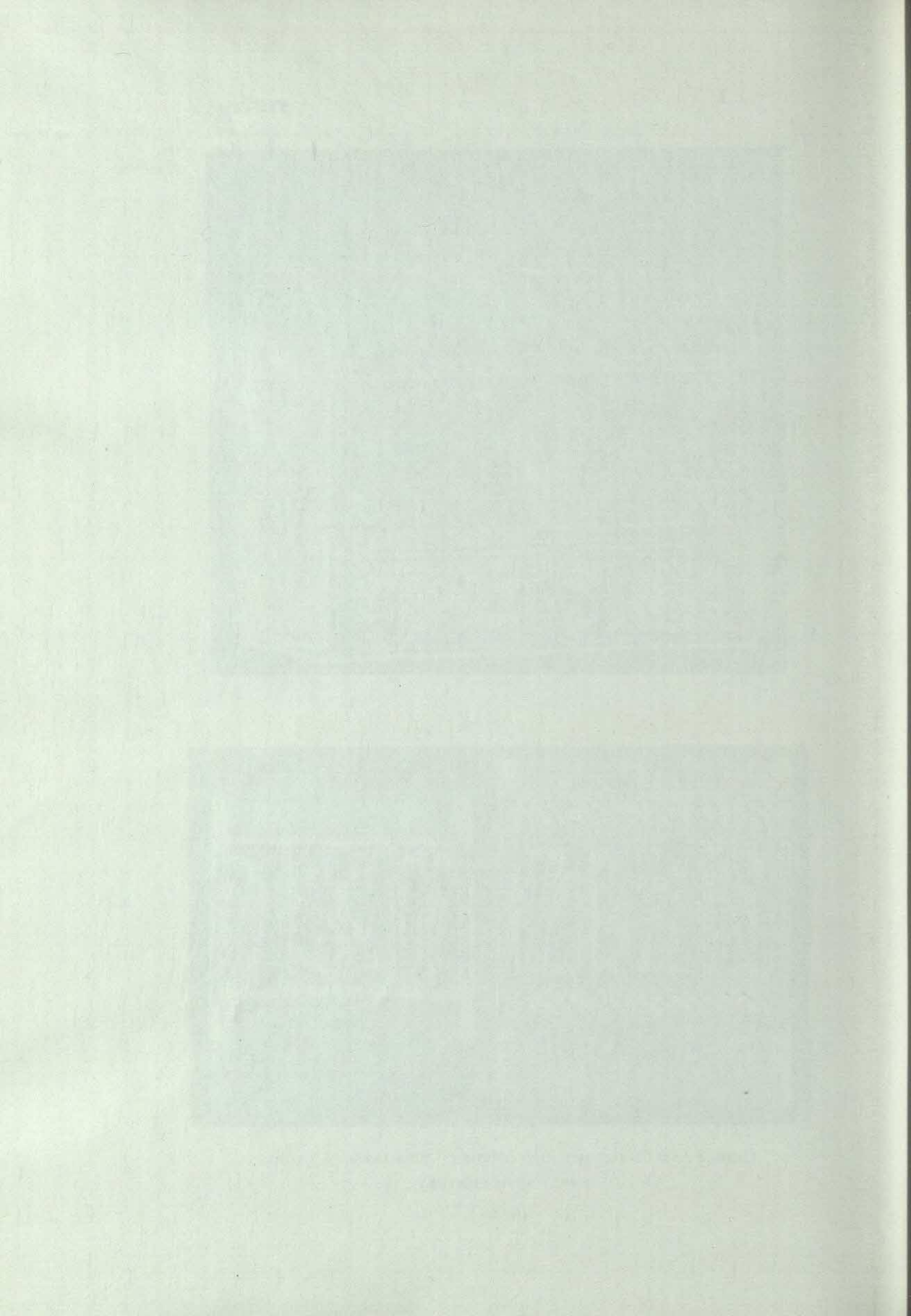
IMAGE OF GAUTAMA BUDDHA. WHITE SAGAING MARBLE. LION THRONE OF
CARVED TEAK. BURMESE (MANDALAY): FIGURE, 13TH CENTURY; THRONE,
19TH CENTURY.

(p. 85.)





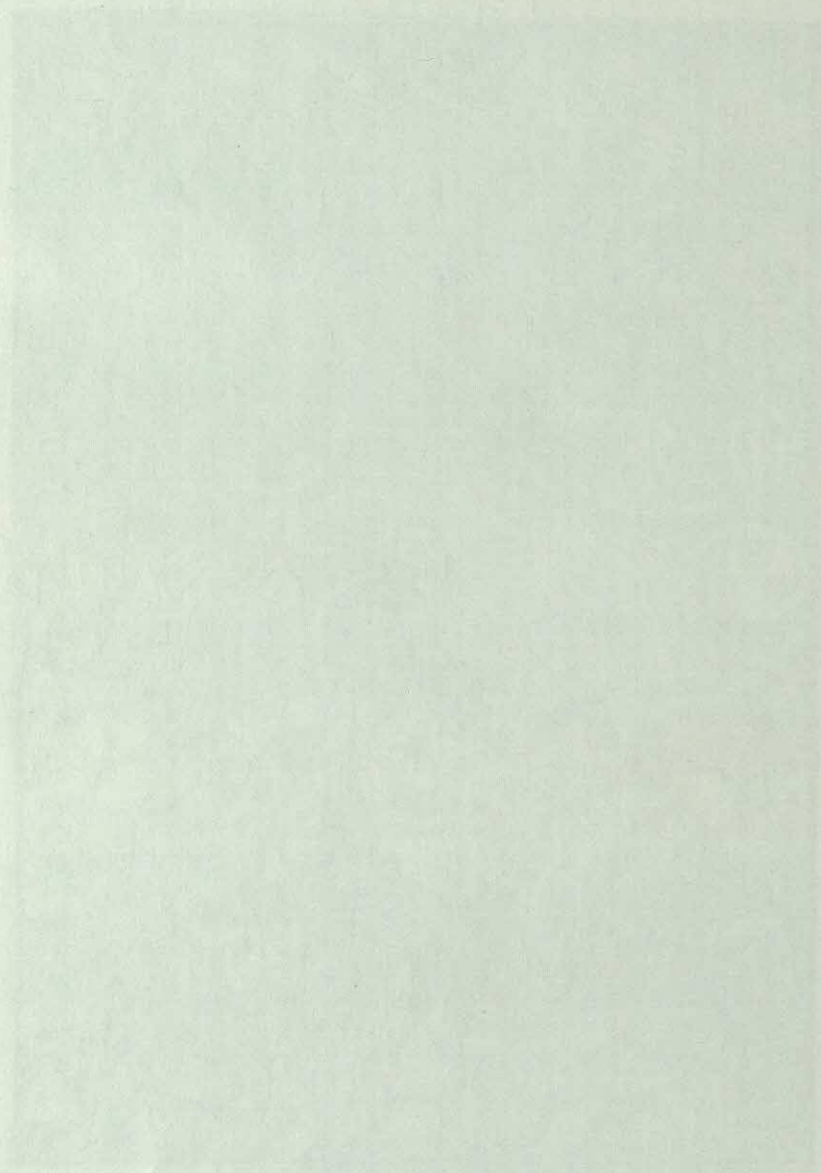
CASKET AND COMBS OF CARVED IVORY. SINHALESE (KANDYAN);
EARLY 18TH CENTURY.





PAINTING IN TEMPERA COLOURS ON PAPER. THE VINE FLOWER SPRITE.
SINHALESE (KANDY); EARLY 19TH CENTURY.

(p. 86.)



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ment; their delightful flower and leaf motives affording visible evidence of the influence of the Mogul designer. The latter, measuring six by four feet, also displaying a typical Mogul "floral-trellis" pattern, produced by the laborious method of winding coloured silk-threads around strips of bamboo, closely spaced, and held in position, horizontally, by strong warps of cotton-cord.

Prominent amongst the purchases made to fill important gaps in the collections, mention must be made of two ceremonial-girdles (*patka*) from Masulipatam, Madras Presidency, belonging to the first quarter of the 18th century; and 100 tempera-paintings on paper executed at Trichinopoli, Madras Presidency, about 1820. The former are hand-painted in dye colours on fine cotton fabric, still using the pleasing floral motives of the Mogul period; the latter, after the fashion of most Tamil paintings, are highly coloured efforts drawn in a style which may be described as quasi-Dravidian, their Hindu mythological subjects including representations of popular deities and demi-gods, but these more frequently depicted in the forms of their local manifestations.

Doubtless, however, the most popular acquisition made for the Department was a large (five feet) 18th century Burmese image of Gautama Buddha, representing the saint seated in the "earth-touching" (*bhumisparsa*) attitude, carved in the matchless white crystalline marble obtained from the great quarries at Sagaing, and decorated in the distinctive style of the Mandalay school. Portions of this exceedingly attractive figure have received heightening effects in touches of gold, red, and black lacquer, whilst its tiara and robe exhibit further enrichment of applied "mirror-work" (*thayo*). In appearance, the latter form of decoration is not unlike *gesso-duro* work, but differs, in that its modelled relief-ornament of gilt *thitsi* composition (a resinous lacquer stiffened with wood-ash) is set, or jewelled, both with paste gems and with discs and *tesserae* of coloured looking-glass. The figure rests on a "lion-throne" of polished teak, specially carved for it at Mandalay, late in the 19th century (*Plate 40*).

From Kathiawar, Bombay Presidency, respectively produced during the 18th and 19th centuries, the sub-section of Indian metal-work obtained: four ornamental chains of cast brass formerly attached to a swinging-seat, each six-foot chain composed of lotus-flower links spaced at intervals with figures, animal and human, as well as that of a celestial *Apsaras*, and terminating at either end in a floriated hook;

ment: their delightful flower and leaf motives affording visible evidence of the influence of the Mogul designer. The latter, measuring six by four feet, also displaying a typical Mogul "floral-trellis" pattern, produced by the laborious method of winding coloured silk-threads around strips of bamboo, closely spaced, and held in position, horizontally, by strong wraps of cotton-cord.

Prominent amongst the purchases made to fill important gaps in the collection, mention must be made of two ceremonial-guilds (ghatas) from Masulipatam, Madras Presidency, belonging to the last quarter of the 18th century; and two tempera-paintings on paper, executed at Trichinopoly, Madras Presidency, about 1820. The former are hand-painted in dye colours on fine cotton fabric, still using the pleasing floral motives of the Mogul period; the latter, after the fashion of most Tamil paintings, are highly coloured efforts drawn in a style which may be described as quasi-Davidian, their Hindu mythological subjects including representations of popular deities and demi-gods, but these more frequently depicted in the forms of their local manifestations.

Doubtless, however, the most popular acquisition made for the Department was a large (five feet) 18th century Burmese image of Ganesha Buddha, representing the saint seated in the "earth-touching" (bhamsparsha) attitude, carved in the matchless white crystalline marble obtained from the great quarries at Sagging, and decorated in the distinctive style of the Mandalay school. Portions of this exceedingly attractive figure have received heightening effects in touches of gold, red, and black lacquer, whilst its torso and robe exhibit further enrichment of applied "mirror-work" (tassu). In appearance, the latter form of decoration is not unlike grass-dune work, but differs in that its modelled relief-ornament of gilt with composition (a common lacquer stiffened with wood-ash) is set, or jewelled, both with paste gems and with discs and tassels of coloured looking-glass. The figure rests on a "lion-throne" of polished teak, specially carved for it at Mandalay, late in the 19th century (Plate 40).

From Kathiawar, Bombay Presidency, respectively produced during the 18th and 19th centuries, the sub-section of Indian metal-work obtained: four ornamental chains of cast brass formerly attached to a swinging-seat, each six-foot chain composed of lotus-flower links spaced at intervals with figures, animal and human, as well as that of a colonial Agassiz, and terminating at either end in a fluted hook;

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also four marriage-coffers (*karandia*) of extraordinary size and of imposing appearance, each of beaten brass, strongly hinged and fitted with five heavy rings for purposes of transport. Metalwork receptacles of this type are used by upper-class women of the *Kathi* caste, exclusively, for wedding-garments and personal ornaments.

Several interesting gifts served to introduce fresh features into the Ceylon collection. Mrs. E. Hearn presented two important Kandyan early 18th century ivory-carvings; a characteristic casket decorated, externally, in eleven compartments, with conventional flower-sprays, and fitted with gilt-brass mounts of a hybrid (Dutch influenced) type (Plate 41); and a comb (*panāva*) with carved and pierced decoration in a three-compartment panel, the centre with the seated figure of a *Dēvī* holding flower-sprays (*sina-mala*) in both hands, the sides each displaying, as supporting figures, the Buddhist "sacred goose" (*hamsayo*) in its double-headed form. (Plate 41, on which appears a similar Sinhalese comb, carved with the figure of a celestial dancer.) Mr. C. Stanley Clarke contributed five early 19th century paintings of the Kandyan school, typical examples, executed in tempera-colours on paper, including: a portrait of King Sri Vikrama Raja Simha (1796-1815); a representation of Indigollācwa Kiri-Ammā, the beneficent Forest-Goddess of the Veddas¹; and another of Nari-latā-vela, the mythical Vine-Flower Sprite (Plate 42). Mr. J. P. Lewis gave scale-models, in wood, of a 19th century granary (*atuwa*) at Kandy, and of a wooden gateway at Jaffna, North Ceylon.

Other notable accessions by gift were: (*Architecture.*) From Mr. A. Chester Beatty, a scale-model, in sandal-wood and ivory, of the Nandi Mandapam of the great Saivite temple of Brihareshvara at Tanjore. From Mr. E. H. Hindley, sixty water-colour drawings of Mogul buildings (palaces, tombs, and mosques), principally at Delhi and Agra, prepared by Indian draughtsmen at Calcutta, in 1836, in the Office of the East India Company's Curator of Public Buildings. (*Sculpture.*) From Mrs. E. M. Fox, an 8th century head of a *Deva*, carved in red quartzite, from a Saivite temple in Western India; also an 18th century Tibetan image of the Bodhisattva Maitreya (The Buddha to Come), in gilt copper. From Mrs. W. H. Charsley, several 19th century sculptures in wood and brass from Mysore, South India, including a remarkable set of chessmen carved, in sandal-wood and ivory, by a celebrated local expert, Pattapa Saga, depicting Vishnu, Lakshmi,

¹ This goddess is identified with the Indian deity Mōhini.

INDIAN SECTION

also four marriage-caskets (kavachas) of extraordinary size and of imposing appearance, each of beaten brass, strongly hinged and fitted with five heavy rings for purposes of transport. Metalwork receptacles of this type are used by upper-class women of the Kani caste, exclusively, for wedding-jewels and personal ornaments.

Several interesting gifts served to introduce fresh features into the Ceylon collection. Mrs. E. Hearn presented two important Kandyan early 18th century ivory-carvings: a characteristic casket decorated externally in eleven compartments with conventional flower-sprays, and fitted with gilt-brass mounts of a hybrid (Dutch influenced) type (Plate 41); and a comb (pasara) with carved and painted decoration in a three-compartment panel, the centre with the seated figure of a Deva holding flower-sprays (siva-mala) in both hands, the sides each displaying, as supporting figures, the Buddhist "sacred goose" (kumkara) in its double-headed form. (Plate 42, on which appears a similar Sinhalese comb, carved with the figure of a celestial dancer.) Mr. C. Stanley Clarke contributed five early 19th century paintings of the Kandyan school, typical examples, executed in tempera-colours on paper, including: a portrait of King Sri Vikrama Raja Simha (1796-1812); a representation of Indragottabha Kiri-Ammal, the benignant Forest-Goddess of the Veddas; and another of Kari-lakshmi, the mythical Vine-Flower Spirit (Plate 43). Mr. J. P. Lewis gave scale-models, in wood, of a 19th century kranay (house) at Kandy, and of a wooden gateway at Jaffna, North Ceylon.

Other notable accessions by gift were: (A) Chester Beatty, a scale-model, in sandal-wood and ivory, of the Nandi Mandapam of the great Saivite temple of Bobateswara at Tanjore; from Mr. E. H. Hindley, sixty water-colour drawings of Mogul buildings (palaces, tombs, and mosques), principally at Delhi and Agra, prepared by Indian draughtsmen at Calcutta, in 1830, in the Office of the East India Company's Custodian of Public Buildings (Sketches); from Mrs. E. M. Fox, an 8th century head of a Deva, carved in red granite, from a Saivite temple in Western India; also an 18th century Tibetan image of the Bodhisattva Manjushree (The Buddha to Come), in gilt copper. From Mrs. W. H. Charles, several 19th century sculptures in wood and brass from Mysore, South India, including a remarkable set of chessmen carved in sandal-wood and ivory, by a celebrated local expert, Pattappa Sagar, depicting Vishnu, Lakshmi,

* This goddess is identified with the Indian deity Mohini.

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Rama, and Sita amongst the pieces, all of which are fashioned after the style of the glorious sculptures of the Hoysala dynasty (12th-13th centuries). (*Lacquer work.*) From Major Sir Bartle C. Frere, a quaintly decorated 19th century box, with incised *thitsi* work, found in the stronghold of the rebel-chief Ngaminyan, at Nuggi, near Taungdwin, Upper Burma, in 1887; also portion of a 19th century ceremonial head-dress, in wrought iron overlaid with *thitsi* lacquer encrusted with "mirror-work" (*thayo*). (*Costumes.*) From Mrs. C. P. Sullivan, a present-day Bhotiya hill-tribe costume, complete in every respect with jewellery and other accessories—including the charm-box, rosary, and hand prayer-wheel. Costumes of this type are worn by women of the upper class both in Bhutan and Tibet. From Lady Alexander, a 19th century embroidered tunic from Sind, West India, beautifully worked with floral motives, in coloured floss-silks, on a yellow silk fabric. (*Pottery.*) From Mrs. Carmichael, twenty-four selected examples of artistic glazed wares produced at Multan, Delhi, Khurja, and Bulandshahr, in 1885. (*Metalwork.*) From the previous donor, a rare 18th century rolling-lamp (*lotandiya*), spherical in form, of openwork brass, obtained in Marwar, Rajputana.

INDIAN SECTION

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Fig. 50 (p. 90).

X. DEPARTMENT OF CIRCULATION

ALTHOUGH no gift of outstanding importance can be recorded in 1923 except that received from Mrs. A. W. Hearn, many specimens were presented for inclusion in the travelling collections which will materially strengthen them. The purchases were numerous and of some importance.

The Jackson Bequest of English silver described on page 91 below was an important addition; but the collections of English silversmiths' work of the 18th century available for loan to local museums and schools remain weak. Gifts of such work would be very acceptable.

The Alfred Williams Hearn gift included several objects which will ultimately be available for loan to local museums. Among these are an altar cross of Limoges *champlevé* enamel, dating from the 13th century and formerly in the Fitzhenry Collection; several ivory leaves of writing tablets carved with the Nativity, the Crucifixion, and other sacred subjects, French work of the 14th century; a Siculo-Arabic ivory box of the same period; French incised leather (*cuir bouilli*) of the 16th century; and several pendants with paintings in miniature under crystal, Spanish work of the 17th century. The gift is a most welcome addition to the travelling collections.

Ceramics. The gifts of pottery were few. Mr. Stuart Davis gave a Brussels earthenware plate of the second half of the 18th century. The Hanley School of Art presented a bowl decorated with coloured



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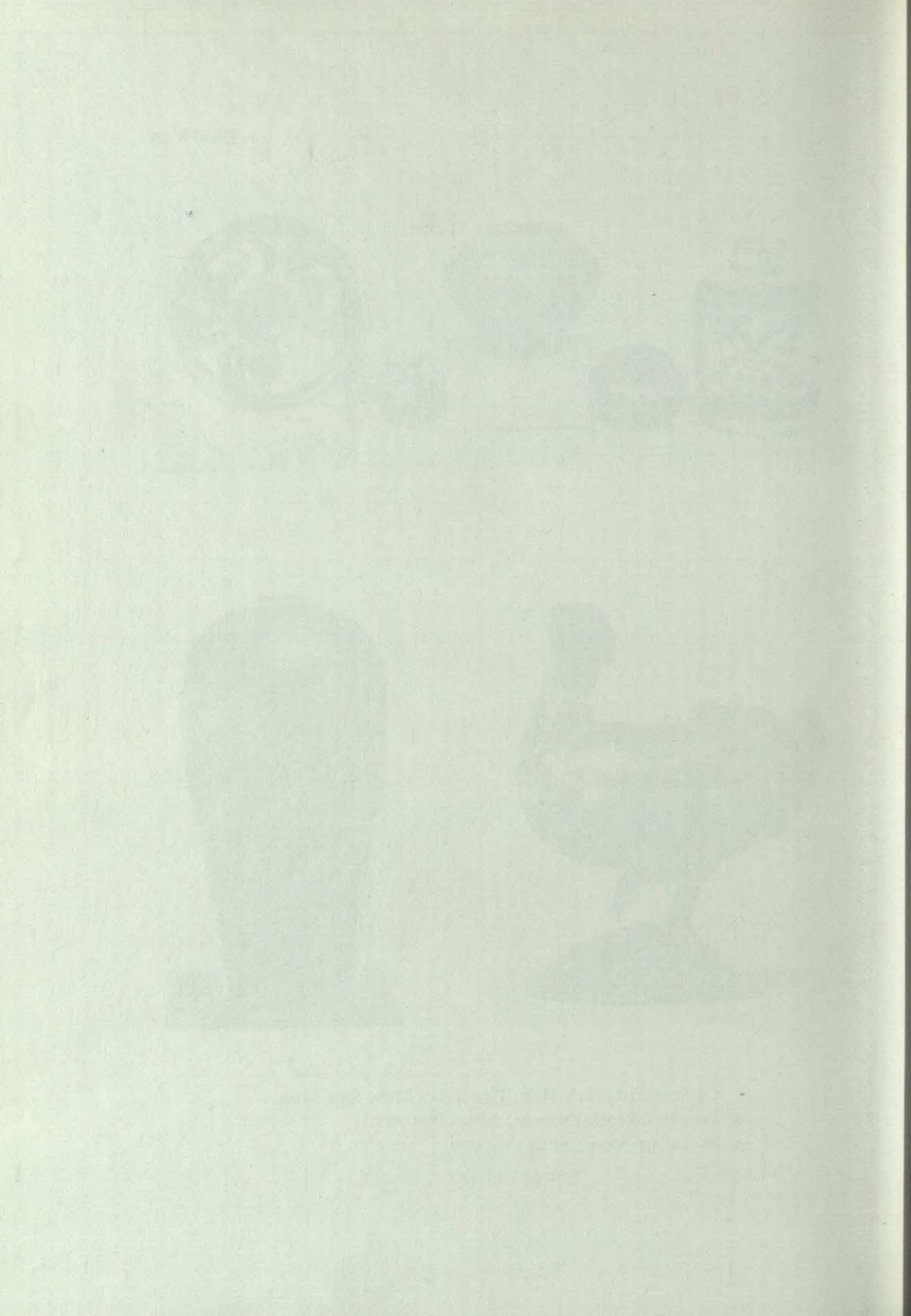
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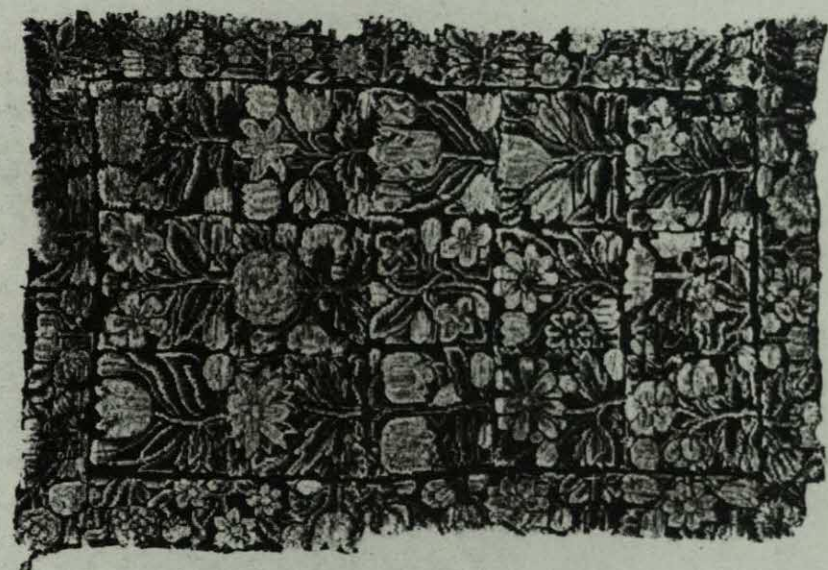


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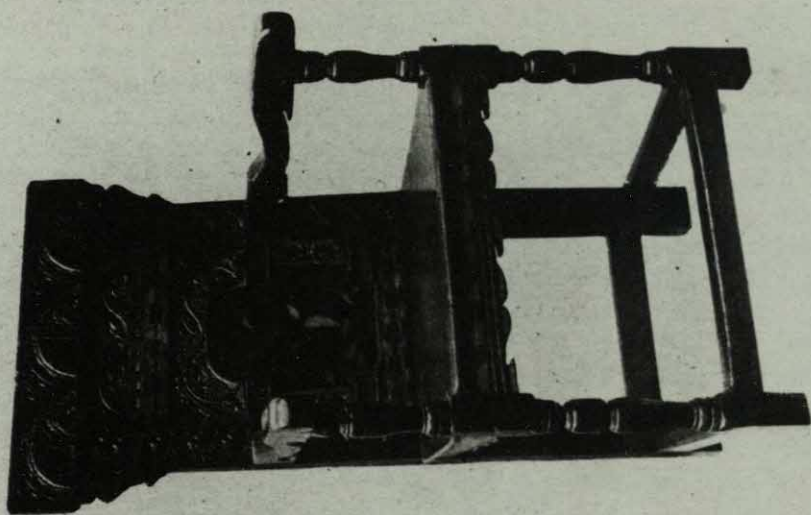
1. CHINESE POTTERY; HAN, T'ANG, AND MING DYNASTIES.
2. BRONZE INCENSE-BURNER; MING DYNASTY.
3. PORCELAIN VASE; SUNG DYNASTY.

(pp. 89 and 92.)

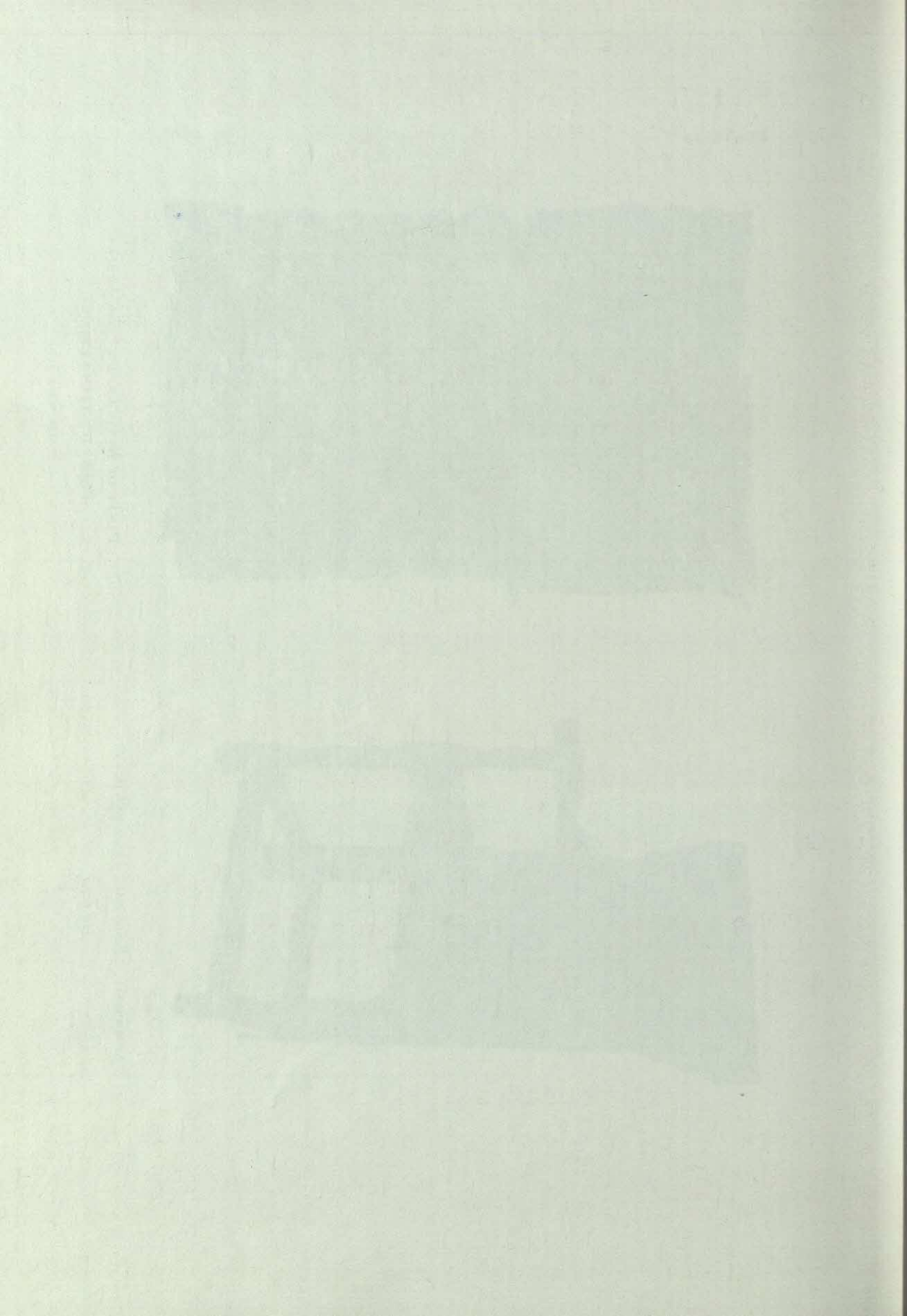




PANEL OF NEEDLEWORK (*gras point*),
ENGLISH; 17TH CENTURY,
(p. 94.)



ARM CHAIR, ENGLISH; 17TH CENTURY,
(p. 94.)



DEPT. OF CIRCULATION

glazes and applied black slip made in the school by Miss D. Aldersen. Miss M. W. B. Gerrard bequeathed a vase and cover of Rockingham porcelain, of the early 19th century.

Before 1923 the travelling collections were weak in the wares of the earlier Chinese dynasties. As the result of the purchases made in that year it was possible to issue one collection of such fabrics, and to make a start with a second. The acquisitions included characteristic forms of the pottery and porcelain of the Han (206 B.C.-A.D. 220), Tang (618-906), and Sung (960-1279) dynasties, notably a porcelain vase with a floral design scratched in a thick, dark brown glaze



Fig. 51.

of the Sung dynasty (*Plate 43*) and a "Ting" vase with ornament incised under a cream-coloured glaze, also of the Sung dynasty. A few purchases were made of the contemporary Korean ware including two celadon glazed bowls with ornament delicately incised under the glaze, dating from the Koryō dynasty (924-1392), *mishima* bowls and cups of the same period with floral sprays inlaid under the glaze, and a bowl of somewhat earlier type with impressed ornament of zig-zag lines and small circles under a thin grey glaze.

Two pieces of Persian pottery were bought: a "Gabri" bowl, painted with a formal design cut in a white slip under a yellowish glaze, of the type generally assigned to the 8th or 9th century; and a bowl of the 13th century painted in blue and black with conventional ornament and a human headed bird (*Fig. 51*).

1. The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present and for the development of a sound policy for the future. The author points out that the study of history is not only a means of acquiring knowledge, but also a means of developing the ability to think critically and to make sound judgments.

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The travelling collections are weak in English earthenware of the first half of the 18th century, and it is satisfactory to be able to record several additions to this sub-section. These purchases included a pilgrim's costrel with "marbled" glaze and a small four-handled tyg glazed dark brown, both of the 17th century; a red stoneware coffee-pot



Fig. 52.

with applied ornament in the style of Elers; Astbury and Whieldon coffee- and tea-pots (*Fig. 50* on p. 88); a vase of Wedgwood's agate ware and a tea-pot of Wedgwood's black stoneware with applied ornament in red in the Egyptian style. A pair of figures of cooks in Bow porcelain were an addition of unusual importance. These charming figures (*Fig. 52*) resemble a pair in the Schreiber Collection which were perhaps modelled by John Bacon (1740-99), afterwards a member of the Royal Academy, who is known to have worked for a china-maker named Crispe of Bow Churchyard about 1755.

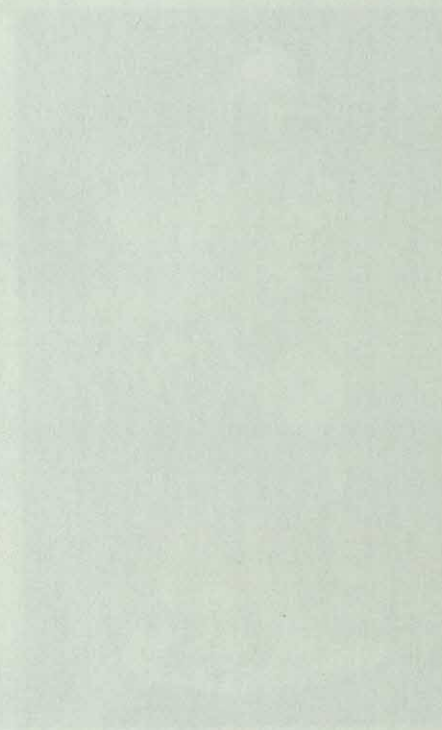
Three purchases of modern pottery can be recorded: a stoneware vase decorated with a boldly painted design in dark brown by Mr. W. Staite Murray; a large earthenware bowl decorated in dark brown slip over a pale yellow glaze by Mr. Bernard Leach; and a small bowl

by Mr. S. Hamada with a conventional design scratched in a rich yellowish brown glaze.

Glass. Messrs. James Powell & Sons presented seven glass vessels, chiefly reproductions of classical and other models, made at their Whitefriars works. The purchase of five panels of Swiss heraldic glass of the 16th and 17th centuries—one is dated 1528—made it possible to complete a third collection of stained glass for loan to local museums. Other interesting additions to the sub-section of glass were—a panel of

THE HISTORY OF THE

The history of the world is a vast and complex subject, encompassing the lives of countless individuals and the events that have shaped our planet. From the dawn of time to the present day, the human story is one of constant change and evolution. The early civilizations of Mesopotamia, Egypt, and the Indus Valley laid the foundations for modern society, while the Greek and Roman empires expanded the horizons of human knowledge and achievement. The Middle Ages saw the rise of Christianity and the emergence of the European nation-state, while the Renaissance and the Age of Discovery opened up new worlds and perspectives. The modern era is characterized by the Industrial Revolution, the rise of democracy, and the challenges of the 20th century, including the world wars and the Cold War. Today, we stand on the brink of a new era, one defined by technological innovation and the urgent need to address global challenges such as climate change and social inequality. The history of the world is not just a record of events, but a testament to the resilience and ingenuity of the human spirit.



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Dutch glass of the early 17th century painted from an engraving by Martin Vos; a German beaker, dated 1695 with heraldic ornament painted in enamel colours; and two Venetian wine-glasses of the 17th century.

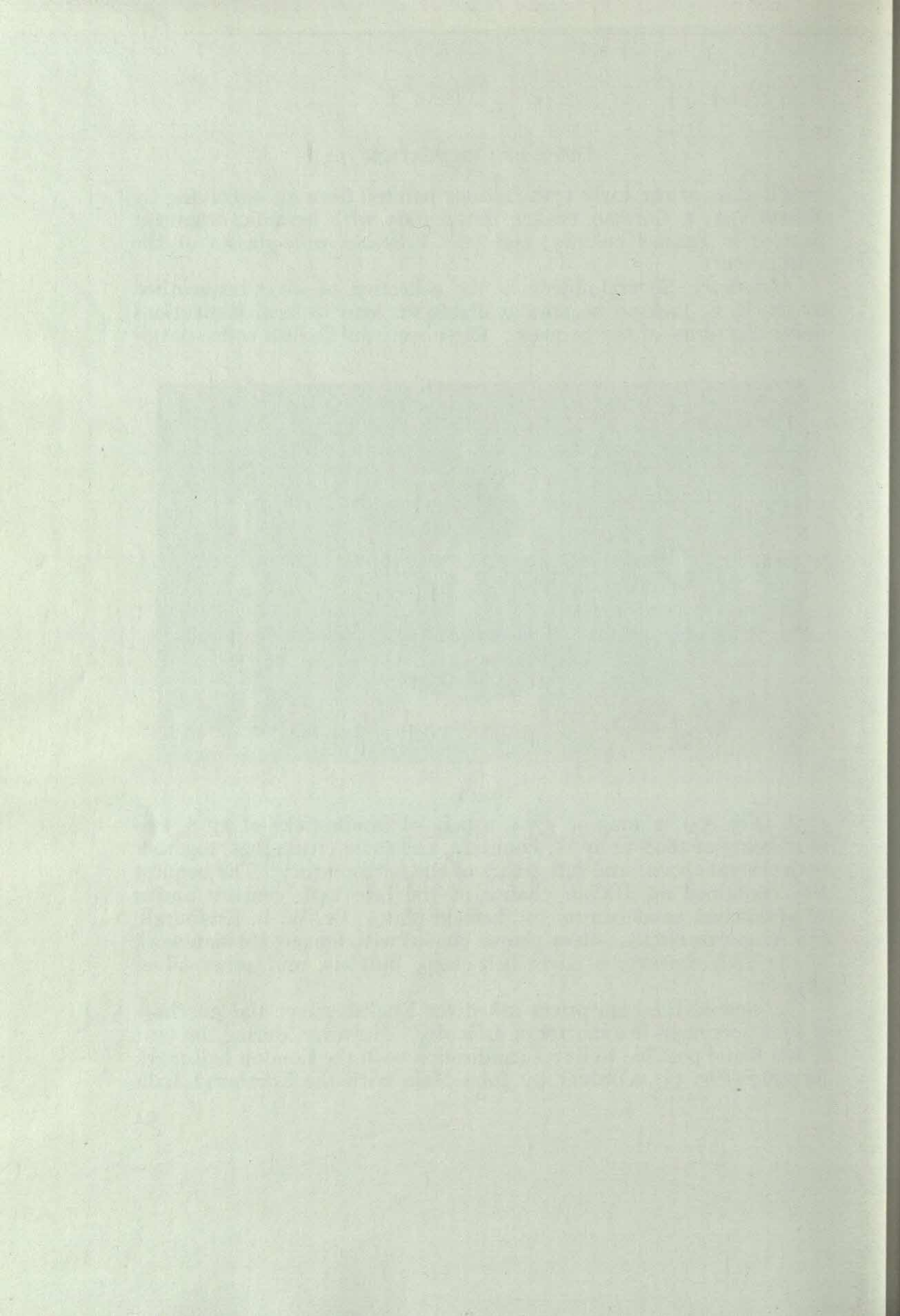
Metalwork. Several objects in the collection of silver bequeathed by Dr. R. C. Jackson became available for loan to local institutions under the terms of the bequest. These were an English coffee-pot of



Fig. 53.

1756 (Fig. 53), a mug of 1764, a pair of candlesticks of 1768, two sauceboats of 1808-11 by W. Fountain, and three cream jugs, together with several spoons and salt cellars of the 18th century. The bequest also contained an Italian chalice of the late 14th century and a two-branched candelabrum in Sheffield plate. Dr. W. L. Hildburgh, F.S.A., gave a circular silver plaque chased with foliage, Russian work of the 18th century, a silver belt-clasp, buttons, and other silver objects.

In view of the high prices asked for English silver the purchase of such specimens is a matter of difficulty. However, during the year it was found possible to buy a candlestick with the London hall-mark for 1727 (Fig. 53), a salver by John Main with the Edinburgh hall-



mark for 1736, and a stand with lamp for a hot-water kettle dating from the first half of the 18th century. An interesting purchase from the Rosenheim Collection was that of an engraved silver-gilt beaker, Nuremburg work of the 17th century.

The purchases made for the collection of Sheffield plate included a three-branched candelabrum, an "argyle," a cruet, and a sauceboat with the mark of Matthew Fenton & Co., all dating from the second half of the 18th century. With a view to illustrating the process of plating on copper as practised in the 18th century an exhibit was acquired showing, (a) the copper ingot with the plates of silver wired on and made ready for firing, (b) the ingot with the copper and silver fused after firing, and (c) the sheet into which the ingot was subsequently rolled.

For the sub-section of jewellery there were bought a finely enamelled gold pendant set with emeralds, French work of the second half of the 17th century, and containing a miniature of an unknown lady of the period; also a few pieces of modern work—a brooch and a pendant by Mr. and Mrs. A. J. Gaskin, a pendant and chain by Miss Frances Ramsey, and an enamelled and jewelled locket by Mr. G. E. Hunt.

Several details of ironwork—latches, scrolls, twists, decorative nails, and the like—were given by Mr. Victor Ames. Many of these were made for the instruction of the craftsmen formerly employed at the Thornham Wrought-Ironworks at Thornham, Norfolk (now closed), and are therefore of particular interest to technical students of the craft. Mr. Arthur Myers Smith gave four English knives and forks of the late 18th century, with ivory handles, and an Italian fork dating from about 1800. Several fine steel keys, English and French, dating from the late 16th and from the 17th centuries were purchased at the sale of the Rosenheim Collection. A few English iron balusters of the 18th century, together with hinges and lock-plates, Italian and French, of the 17th and 18th centuries, were bought.

The travelling collections are not strong in Chinese *cloisonné* enamel, and the pair of incense burners and covers in the form of ducks purchased in the year under review were a welcome addition (*Plate 43*). They date from the Ming dynasty (1368-1643).

Textiles. Most of the gifts accepted for inclusion in the travelling collections were in the sub-section of Textiles. Sir William Lawrence, Bart., gave two aprons, embroidered in coloured silks, English work

mark for 1736, and a stand with lamp for a hot-water kettle dating from the first half of the 18th century. An interesting purchase from the Rosenheim Collection was that of an engraved silver gilt beaker, Nuremberg work of the 17th century.

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DEPT. OF CIRCULATION

of the early 18th century. Mr. C. L. Floris, in memory of the late Mrs. E. J. Floris, gave seven specimens of weaving and embroidery, English and Irish work of the early 19th century. Specimens of white embroidery, chiefly English of the early 19th century, were given by Mrs. F. de Courcy Hamilton, Mrs. Knowlson, Mrs. Nicholson, and Miss M. L. H. Unwin.

Mr. R. G. Baird gave an embroidered chalice veil, two portions of

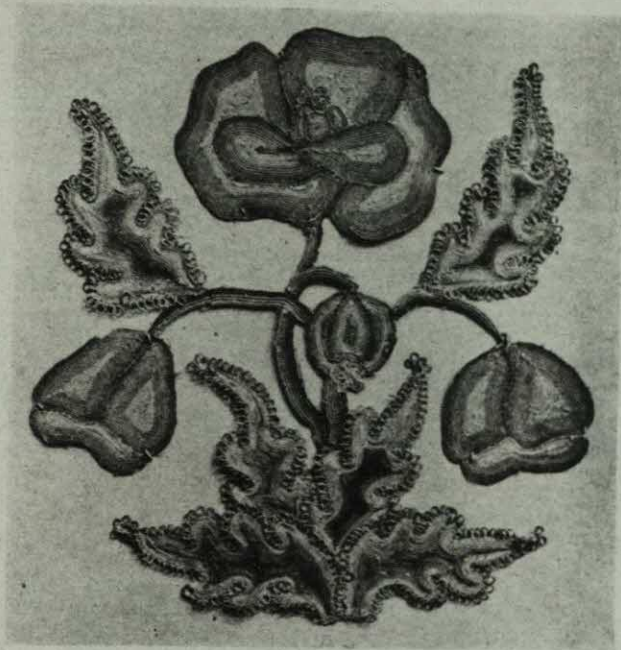
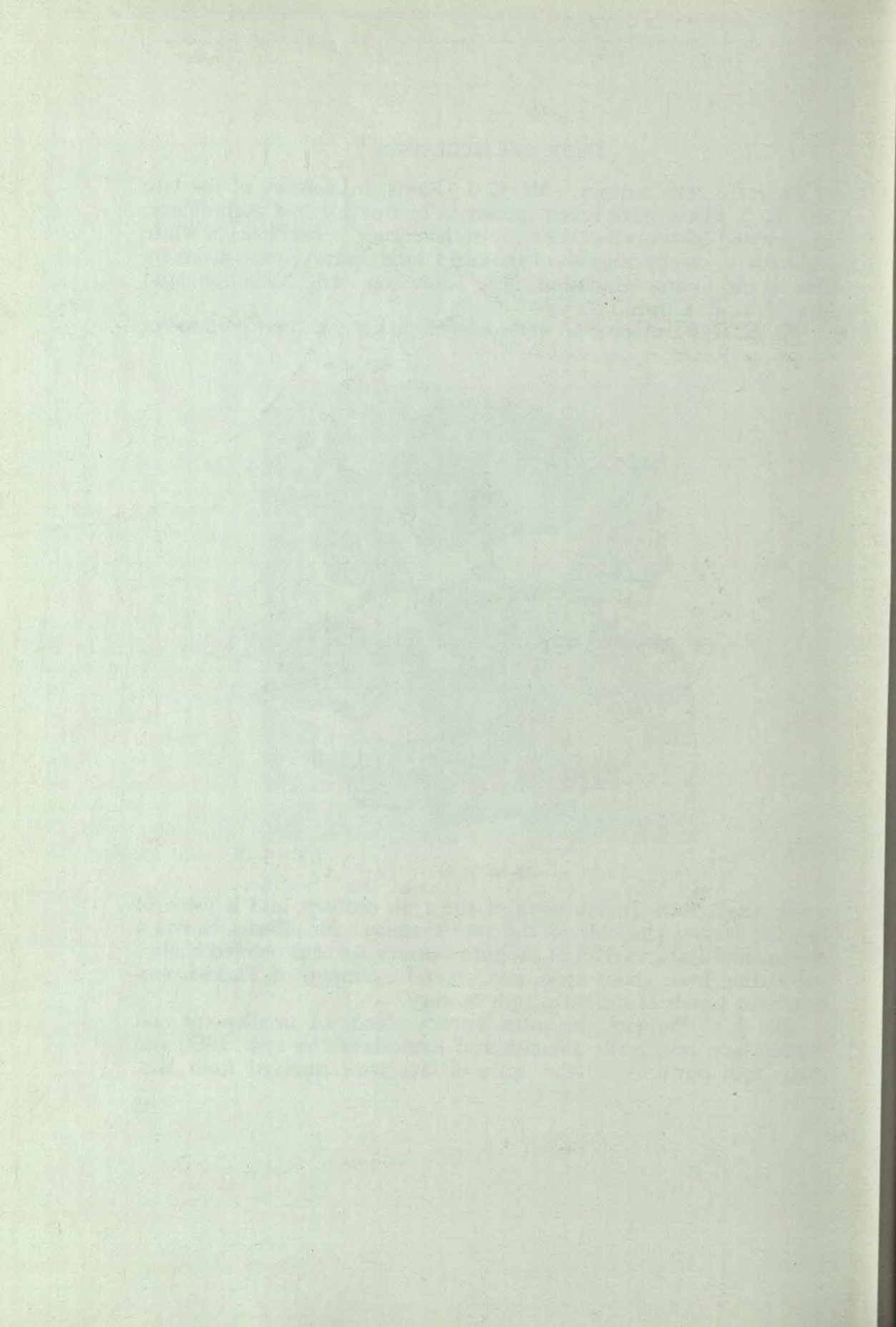


Fig. 54 (p. 94).

a silk altar cloth, Italian work of the 17th century, and a piece of brocade from a chasuble of the 18th century: Mr. Lionel Harris a specimen of Italian velvet of the 16th century, an embroidered chalice veil dating from about 1700, and several examples of Turkish embroidered towels of the early 19th century.

Mr. J. C. Padwick presented twenty pieces of needlepoint and bobbin lace, principally Flemish and Brussels of the 17th, 18th, and early 19th centuries. Other gifts of lace were received from Mrs.



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Albert, Lady Leese, Miss L. Preston, and Miss M. Rathbone. Two silk dresses of the period of George IV were given by Mr. Charles Suter, in accordance with the wishes of the late Mrs. Suter; and an English dress of Canton crêpe of the early 19th century by Miss F. E. White. Miscellaneous gifts in this section included five pairs of Parisian kid boots of the first half of the 19th century, from Miss M. L. Cox; a bracelet and necklace of beadwork of the early 19th century, from Mrs. Clapcott; a Chinese fan with carved ivory sticks and guards, from Miss A. B. Marshall; and a collection of fringes and trimmings for furniture of the 18th and early 19th centuries, from Mr. F. C. Harper.

Among the more notable purchases in the sub-section of textiles were: five floral sprays embroidered in silk and silver-gilt thread, English work of the 16th century—they are said to have come from a coverlet made for Queen Elizabeth to the order of the Earl of Essex (*Fig. 54*); a tunic of the rare "black work," dating from the same period; two gloves of the early 17th century, the gauntlets embroidered in coloured silks, and an unusual sampler of the same period; a panel of needlework in *gros point* dating from the later years of the 17th century (*Plate 44*); embroidered coverlets of the late 17th and early 18th centuries; and a christening robe and cot-cover dating from the first quarter of the 18th century. The two last are embroidered with a floral design in coloured silks, and were evidently made for the same child. Few such combinations have survived. Another purchase of interest was a set of ecclesiastical vestments—chasuble, stole, maniple, chalice veil, and burse painted with a floral design in body colour on satin, and made in China under European influence in the 18th century, no doubt for a Jesuit mission.

Furniture. A spindle-back English chair, of the early 19th century, was given by Mr. G. Abercromby, and a small painted wooden box, German work of the 16th century, by Mr. E. J. Dent. Mr. W. H. Foulks gave an exhibit showing nine stages in the process of punching and painting leather for modern leather bags and purses.

A few pieces of English furniture were bought with a view to forming, ultimately, a small travelling collection of typical pieces of English furniture historically arranged. The specimens acquired in 1923 were an oak arm-chair, the back inlaid with holly (*Plate 44*), a "Cromwellian" oak chair with leather-covered back and seat, and an oak bible-box on stand all dating from the middle of the 17th century; a gate-leg table and a spice-cabinet dating from the later years of the

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DEPT. OF CIRCULATION

same century; and a lacquered writing bureau of the first quarter of the 18th century.

Prints and Drawings. Several gifts of prints can be noted. Mr. Sydney Vacher gave eighteen engraved portraits of the 17th and 18th centuries, and Mr. C. H. Baskett, A.R.E., proofs of his own etching Cremyll Point, and of his aquatint of Portsmouth. Mrs. Furze gave five etchings by the late Aleck O. Horsnell, A.R.E., Mr. Pepler nine woodcuts by Mr. Eric Gill, and Mr. Yoshiro Urushibara six of his woodcuts in colour.

A number of woodcuts were bought, chiefly by artists not previously represented in the travelling collections, such as Mr. Morley Fletcher, Mr. John Platt, and Mr. E. Verpilleux. Among these purchases may be noted two sets of stages in the printing of a woodcut in colour respectively by Miss Kirkpatrick and Mr. Yoshiro Urushibara.

Gifts of posters were received from Mr. F. Gayton, the London Underground Railways, the Great Western Railway, the London and North Eastern Railway, the Southern Railway, the London County Council, the Compagnie Générale Transatlantique, Messrs. J. Miles and Co., Messrs. Sanders Phillips and Co., and the Gieves Art Gallery. The Hastings School of Art gave a poster designed in the School for the advertisement of a local carnival, together with the original drawing. Mr. E. McKnight Kauffer gave trade labels and show cards designed by himself.

Thirteen sheets of studies of hands, feet, and drapery by Sir E. J. Poynter, P.R.A., were given by Mr. M. B. Walker, and will be included in the recently organized series of special loans for schools. Many reproductions of drawings by old masters, chiefly Italian, were bought for inclusion in the same series. Reproductions of Chinese drawings in the British Museum (some in colour) were given by the Trustees.

Mr. John Charrington gave a proof of an illustration to "The Knight's Tale" in the Kelmscott Chaucer; and Mr. Edward Johnston several proof sheets for the Doves Press edition of Shakespeare's Sonnets. Proofs illustrating the stages in three-colour printing from process blocks, and other specimens of printing, were given by the Bradford School of Art.

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XI. BETHNAL GREEN MUSEUM



HER MAJESTY QUEEN MARY graciously presented a small 19th century model, made in sola pith, of a Southern Hindu temple of the Dravidian style, resembling in its general design the Great Temple of Siva (Brihadisvara) at Tanjore, built by the Chola king, Rajaraja I, in the 11th century. Other gifts from Her Majesty during the year, specially purposed for the newly formed Children's Section of this Museum, included a lacquered toilet set and a miniature tea service, both of them modern Japanese, recently brought back by H.R.H. the Prince of Wales on returning from his Eastern Tour; an English 19th century workbox of dyed peachwood veneer; and the complete furniture and fittings for a six-roomed doll's house of the late 18th century, which had been presented to the Museum unfurnished by Messrs. Thornton Smith, Ltd.

A doll's house, bearing the name of Caroline Cottage, and built by the carpenter of Aberfeldie Castle, Aberdeenshire, for the birthday of his young mistress in 1831, was given by Mrs. Greg. To the same benefactor we are indebted for the gifts of an 18th century model in miniature of a Nuremburg kitchen with its complete fittings; a model of a Swiss kitchen made at Basle about 1900; and several pieces of 18th and early 19th century miniature furniture, such as were made both as playthings for children and for use as travellers' samples. Other gifts towards the formation of the Children's Section comprise a modern English doll's house and furniture, presented by Miss Harriet S. Hope; and six modern Dutch miniature household utensils in brass and copper, the gift of Lady Walston, who had recently brought them from Leyden.

The Hon. Arthur Villiers presented a series of drawings and prints relating to the topography of Hackney and its neighbourhood and Bethnal Green, which he had purchased at the sale of the great Gardner Collection in the spring of this year. The gift, comprising some four hundred items, is rich in its records of Hackney and its outlying districts, particularly during the first half of the 19th century, its group of drawings of old inns being specially notable. From the same collection also Messrs. Baring Brothers purchased and generously

XI. BETHNAL GREEN MUSEUM



HER MAJESTY QUEEN MARY graciously presented a small 18th century model, made in solid gilt, of a Southern Hindu temple of the Dravidian style, resembling in its general design the Great Temple of Siva (Hirabhadraswami) at Tanjore, built by the Chola king, Rajaraja I, in the 11th century. Other gifts from Her Majesty during the year, specially purposed for the newly formed Children's Section of this Museum, included a lacquered toilet set and a miniature tea service, both of them modern Japanese, recently brought back by H.R.H. the Prince of Wales on returning from his Eastern Tour; an English 18th century workbox of dyed beechwood veneer; and the complete furniture and fittings for a six-roomed doll's house of the late 18th century, which had been presented to the Museum unfurnished by Messrs. Thornton Smith Ltd.

A doll's house, bearing the name of Caroline Cottage, and built by the carpenter of Abberley Castle, Aberdeenshire, for the birthday of his young mistress in 1837, was given by Miss Gage. To the same benefactor we are indebted for the gift of an 18th century model in miniature of a Nuremberg kitchen with its complete fittings; a model of a Swiss kitchen made at Basel about 1800; and several pieces of 18th and early 19th century miniature furniture, such as were made both as playthings for children and for use as travellers' samples. Other gifts towards the formation of the Children's Section comprise a modern English doll's house and furniture, presented by Miss Harriet S. Hope; and six modern Dutch miniature household utensils in brass and copper, the gift of Lady Walston, who had recently brought them from Leyden.

The Hon. Arthur Vining presented a series of drawings and prints relating to the topography of Hackney and its neighbourhood and Bethnal Green, which he had purchased at the sale of the great Gardner Collection in the spring of this year. The gift, comprising some four hundred items, is rich in its records of Hackney and its outlying districts, particularly during the first half of the 18th century; its group of drawings of old inns being especially notable. From the same collection also Messrs. Baring Brothers purchased and generously

BETHNAL GREEN MUSEUM

presented to the Museum the group of drawings and prints relating to the Bishopsgate area. Whilst a classified list of the whole of this material is available for the use of students, an illustrated catalogue of a selected number of the drawings and prints, with an introduction on the topography of the neighbourhood, has been prepared and issued.¹

The inhabitants of Bethnal Green largely trace their descent from the Huguenot weavers, who, in 1685, came in great numbers to England to escape religious persecution, and settled principally in the Spitalfields neighbourhood, where they found Protestant sympathizers, as near to the City wall as they were permitted to come. They brought with them their industry of silk weaving, the prosperity of which during the 18th century enabled them to spread out to a wider area, until they converted the small hamlet of Bethnal Green into a well-populated parish. The industry fell upon evil days in the first half of the 19th century, and gradually ceased. The last remnants were saved, however; and practically all the remaining weavers were transported with their looms to Braintree in Essex, to establish a flourishing community there. We owe to Sir Frank Warner, K.B.E., the gift of an old silk-weaving hand loom, which for many generations had been in use in a cottage at Bethnal Green. It comprises the Jacquard attachment for pattern-weaving invented in 1806, and a quill wheel. The loom is set up in working order, with a pattern of silk vesting of about 1840 in process of weaving upon it.

The principal purchase during the year was a series of sixteen miniature scale models of capital ships of the British Navy, illustrating the growth of the ship from the time of Alfred the Great to the present day.

¹ Bethnal Green Museum, *Catalogue of Drawings and Prints relating to Hackney and Bethnal Green*. Price 6d.

LOANS

ARCHITECTURE AND SCULPTURE



THE National Art-Collections Fund lent two bronze statuettes by Degas, the "Grande Arabesque," 3me temps, 3me état, and the "Danseuse mettant son bas" 3me état (*Plate 4*).

The Vicar and Churchwarden of St. Mary Bourne, Hampshire, lent the 12th century font basin of Tournai marble. The Felton Bequests Committee and Trustees of the National Gallery of Victoria, Melbourne, lent a 15th century English alabaster panel of St. John the Baptist. Mrs. Roper Lumley Holland lent an alabaster St. John's head in its original oak-case, English 15th century work. Other English alabaster panels were lent by Dr. Philip Nelson and Dr. W. L. Hildburgh, the latter of whom also lent a terra-cotta relief of angel musicians by the Master of San Trovaso, two 17th century Italian terra-cotta figures of St. Peter and St. Paul, and other examples of mediaeval and Renaissance sculpture. The Duchess of Norfolk lent a large bone altar-piece carved with biblical scenes of the School of the Embriachi, North Italian 15th century work. Mr. A. Thomas Loyd lent a South German 17th century altar-piece of carved ivory, framed in silver and tortoise-shell, the subject represented being the Crucifixion. Both these were exhibited at the exhibition of ivory carvings at the Burlington Fine Arts Club. The Director-General of Archaeology in India lent a selection of sculptural fragments discovered by Sir Aurel Stein in Central Asia. J. R. Greaves, Esq., lent a Chinese 18th century bamboo fan and dice-box.

CERAMICS

The following loans were received by the Department :

From Mr. Joseph Bles a collection of English and Irish glass comprising more than 300 specimens of the 17th and 18th centuries, including many rare and unique pieces.

From His Excellency the Swiss Minister (Monsieur C. R. Paravicini)

LOANS

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THE National Art-Collection Fund lent two bronze statues by Degas, the "Grande Arabeque," "Jockey," and the "Danseuse mettant son bas."



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LOANS (*Library*)

seven panels of stained glass, three being Swiss work of the first half of the 15th century, and two of the Salzburg (Austria) School, of the late 15th century.

From Mr. Douglas Sladen, a collection of Sicilian and South Italian maiolica.

During the year the Oriental Ceramic Society arranged two exhibitions of Chinese pottery, one of wares of the T'ang dynasty (618-906), the other of the Sung (960-1279) pottery recently identified by Mr. G. Eumorfopoulos as belonging to the Ju type. The Director-General of Archaeology in India lent a collection of Chinese fragments.

Additions were also received to the loans of Capt. H. S. Reitlinger, Mr. E. J. Reynolds, and Dr. W. L. Hildburgh.

LIBRARY

The most important group of objects lent to the Library was a selection of fine Oriental bookbindings from the collection of the well-known authority on Muhammadan Art, Dr. F. R. Martin, for a long period the Swedish Consul-General at Constantinople. The bindings mostly loose, were twelve in number. They included specimens of the work of binders of Egypt, Persia, Herat, and Turkey, mostly of the 14th to 16th centuries. Conspicuous among them was a very elaborate binding executed by a Persian binder, containing a manuscript written probably for Mirza Shahrukh, son of Timūr, between A.D. 1430 and 1440. Of this binding an illustrated description is given in the *Burlington Magazine*, January 1924. Sides of two of the other covers are illustrated on *Plate 21*. With the manuscript and book-covers Dr. Martin lent also a loose side of a painted and lacquered cover, with a paper bearing the same design, which he believes may be stencilled for the lacquer painter to work over on another similar cover. Another possibility is that it is a transfer for record purposes taken on slightly absorbent paper from the painted cover before it was quite dry.

Sir Cecil Harcourt Smith lent a very interesting French miniature painting of the first half of the 16th century, representing Francis I, supported by representatives of the Church, the Law, and the Army. This leaf, which was probably the frontispiece of a manuscript, belonged for a time to Horace Walpole, Earl of Oxford, and bears the following note by him on the back: "Two of the soldiers in the

LOANS (*Library*)

foreground have been copied by Montfaucon in his *Antiquities of France. H.W.*" It was Lot 8 in the eleventh day of the sale of the contents of Strawberry Hill, in 1842, and appeared subsequently at Christie's as Lot 194 in the sale of the "collection of works of art, chiefly formed by the late Hollingworth Magniac, Esq. (known as the Colworth Collection)" on 4th July 1892. A fuller description of it is given in the catalogue of that sale. It is illustrated on *Plate 22*.

A manuscript, *Altdeutsche Minnelieder*, written by Miss Anna Simons, a former student under Mr. Edward Johnston at the Royal College of Art, was lent by Mrs. R. F. Jewell, together with four specimens of printing by the Bremer Presse, Munich, decorated with initial letters designed by Miss Simons.

METALWORK

The chief loan to the Department was the magnificent display of ornamental silver known as the Marlborough Plate, inherited from the first Duke of Marlborough, and lent for exhibition by Earl Spencer. The chief pieces include two superb rosewater dishes with shaped and gadrooned borders, and their ewers, by Pierre Harache, a wine-fountain and cistern by the same maker, two great flasks, and an immense wine-cooler. These are all of the years 1700-2 and form a group such as can be matched in very few of the great houses of England. There are in addition a very handsome array of silver-gilt salvers and casters, four interesting examples of French plate, and a silver-mounted coco-nut cup said to have been used by the Duke of Marlborough as a wine-cup on his campaigns.

Viscount Lee of Fareham lent a covered cup of crystal mounted in silver-gilt, Cologne work of the 16th century; a South German cup of silver-gilt of early 17th century date; an Augsburg rosewater-ewer and dish of the early part of the 18th century, engraved with the arms of Lord Paget; and a shallow bowl of Southern Chinese porcelain mounted in England with a silver-gilt foot and rim, probably about 1660. Viscountess Lee of Fareham lent a remarkable group of enamelled gold necklaces and ornaments, South German work of the late 16th or early 17th century. The Worshipful Company of Goldsmiths, in continuation of their loans of former years, lent a beautiful English silver-gilt rosewater-dish with enamelled centre (of 1556), the

foreground have been copied by Montagu in his *Antiquities of France, H.W.* It was lot 8 in the eleventh day of the sale of the contents of Strawberry Hill, in 1842, and appeared subsequently at Christie's as lot 104 in the sale of the "collection of works of art chiefly formed by the late Hollingworth Magistrate, Esq." known as the Colworth Collection, on the 17th July 1892. A fuller description of it is given in the catalogue of that sale. It is illustrated on Plate 22.

A manuscript *Albumen Minuscula*, written by Miss Anna Simon, a former student under Mr. Edward Johnston at the Royal College of Art, was lent by Mrs. R. E. Jewell, together with four specimens of printing by the Bremer Presse, Munich, decorated with initial letters designed by Miss Simon.

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LOANS (*Textiles*)

ewer accompanying it (of 1574), and a group of silver-gilt table plate by Paul Storr. Mr. Louis C. G. Clarke renewed his loan of a collection of English and Continental silver, including the rosewater-dish of 1669-70 formerly belonging to the Knightleys, and another formerly at Castle Menzies, French (Paris) work of 1577-8. The Earl of Erne lent two silver maces, formerly part of the insignia of Lifford, co. Donegal; Sir Geoffrey Palmer, Bart., a silver-gilt tankard of the year 1638-9, inherited from his ancestor Sir Geoffrey Palmer, Attorney-General and Chief Justice of Chester (d. 1670); Colonel E. C. A. Sanford, C.M.G., an Elizabethan candlestick of rock-crystal and silver; Sir John Ramsden, Bart., a Spanish silver ewer of early 17th century date; Mr. Lionel A. Crichton a handsome silver tankard of about 1700 by Cornelius Kierstead of New York, and a pair of silver waiters by Myers of New York, about 1770; Mrs. Angela Cordes a gilt-bronze figure from a crucifix, English work of the 14th century; Miss Joan Evans a bronze finial of the 13th century, from the collection of Sir John Evans; Captain H. W. Murray two spoons and a fork of latten, of the 15th century; Miss Ethel Gurney a pair of brass candlesticks, a brass tobacco-box inscribed with a name and date 1733, a brass caster, and an engraved silver box; and Lt.-Col. G. B. Croft Lyons two steel spurs and a brass bracket candelabrum of the early 16th century.

TEXTILES

The President and Fellows of St. John's College, Oxford, lent a portion of a red velvet cope embroidered with the Crucifixion surrounded by angels, floral devices, and bells. It is an interesting example of English ecclesiastical needlework of the late 15th century.

The Director-General of Archaeology in India lent a collection of textiles and objects connected with weaving found by Sir M. Aurel Stein in Chinese Turkestan during his explorations in 1906-8.

Other lenders were:

Dr. W. L. Hildburgh, F.S.A., an Aubusson tapestry of the 17th century woven with a scene from the story of Judith and Holofernes.

Major Hartley Clark, four Turcoman carpets and a camel bag.

Captain R. T. Turpin, a Persian (Shiraz) carpet.

Professor and Mrs. Newberry, a selection of Turkish embroideries of the 18th and 19th centuries from their collection.

LOANS (Textiles)

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LOANS (*Textiles*)

Mr. Nelson M. Richardson, an embroidered curtain, probably Ionian Islands work of the 18th century.

Lady St. John Hope and Mr. A. J. B. Wace made additions to their loan collections of English and foreign samplers, and Greek Island embroideries respectively.

WOODWORK

A collection of English and French furniture was lent by Cora Countess of Strafford. It consisted for the most part of furniture of the William and Mary and Queen Anne periods in walnut decorated with marquetry, and included two cabinets, two chests of drawers, a mirror, a stool, and several tall-case clocks, as well as a mirror and card table in black and gold lacquer. Among French examples were found a Louis XIV gilt mirror, a Louis XV commode, and two cartel clocks of ormolu with vernis martin decoration.

Viscountess Harcourt lent a French harpsichord, dated 1757, with vernis martin decoration and painting of mythological figures. A pair of side-tables from Moor Park, Hertfordshire, of carved and gilt wood with festoons and marble tops, in the style of William Kent, were lent by Lord Ebury. Additions were made by Mr. Frank Green to the furniture which he has already lent to the Museum.

INDIAN SECTION

Mr. J. C. French lent a magnificent copper image of Vishnu, found at Mahasthan, on the Karatoya River, Bogra District, E. Bengal, belonging to the period of the great Pāla dynasty (8th to 12th centuries); also an earlier copper image, pleasingly patinated, of the Bodhisattva Avalokita, found in the Lalmai Hills, near Comilla, Hill Tipperah District, E. Bengal.

Mrs. Havelock Pinhey, a small collection of bronze images from Ceylon, including two extremely interesting 6th century figures of Gautama Buddha, obtained from a pagoda (*dagoba*) at Anuradhapura. Mr. G. Laird Macgregor, a beautifully carved model, in sandal-wood, of the temple-car of Venkatramana (Vishnu), at Srirangam, Madras Presidency.

Presidency.

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INDIAN SECTION

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LOANS (Textiles)

APPENDIX A

REPORT ON THE MUSEUM FOR THE YEAR 1923

 HERE were no important changes in the arrangement of the Museum during this year. With the re-opening of the west half of the Cast Court, practically the whole of the exhibition space was made available to the public. Various special exhibitions were held during the year. During July the works sent in by students for the Owen Jones Competition organized by the Royal Society of Arts were shown in the Department of Textiles. Earlier in the year an exhibition of Modern Industrial Art was held in the North Court under the auspices of the British Institute of Industrial Art. In November and December an exhibition of the work of old students of the Royal College of Art took place in the same court.

The following special exhibitions were arranged by the Department of Engraving, Illustration, and Design. An exhibition of water-colours and drawings by Miss Tyra de Kleen, illustrating the sacred and secular dances of Bali and of the marionette theatre of Java, was opened on 21st April. This collection of Miss de Kleen's work proved to be of much interest from the various aspects of ethnography, drama, dancing, and costume. In July and August Dr. Alan H. Gardiner lent a series of colour-facsimiles made by Nina de Garis Davies, of Egyptian tomb-paintings from the tombs of the Nobles at Thebes. Concurrently a series of drawings by Mr. Hardy Wilson illustrating old Colonial architecture in New South Wales and Tasmania were exhibited in Room 72. About the same time a collection of water-colours and drawings of Auguste Ravier (1814-95), which had previously been exhibited in the Louvre, was brought over and exhibited in the Department of Paintings. Other exhibitions included the cartoons for the fourteen stone panels of the Stations of the Cross designed and carved by Mr. Eric Gill for Westminster Cathedral. A special display of the important collection of drawings and tracings of English mediaeval wall-paintings belonging to the Museum, and mainly the work of Mr. E. W. Tristram, also attracted considerable attention.

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The following special exhibitions were arranged by the Department of Engraving, Illustration, and Design. An exhibition of water-colours and drawings by Miss Tyta de Klean, illustrating the sacred and secular dances of Bali and of the mahonistic theatre of Java, was opened on 1st April. This collection of Miss de Klean's work proved to be of much interest from the various aspects of ethnography, drama, dancing, and costume. In July and August Dr. Alan H. Gardiner lent a series of colour-facsimiles made by Miss de Klean of Egyptian tomb-paintings from the tombs of the Nobles at Thebes. Concurrently a series of drawings by Mr. Hardy Wilson illustrating old Colonial architecture in New South Wales and Tasmania were exhibited in Room 72. About the same time a collection of water-colours and drawings of Augustus Xavier (1814-02), which had previously been exhibited in the Louvre, was brought over and exhibited in the Department of Paintings. Other exhibitions included the cartoons for the fourteen stone panels of the Stations of the Cross designed and carved by Mr. Eric Gill for Westminster Cathedral. A special display of the important collection of drawings and tracings of English medieval wall-paintings belonging to the Museum, and mainly the work of Mr. E. W. Tristram, also attracted considerable attention.

APPENDIX A

PUBLICATIONS AND PHOTOGRAPHS

The following catalogues and handbooks were published by the Museum during the course of the year:

Catalogues

The Jones Collection. Part III, Paintings and Miniatures.
The Herbert Allen Collection of English Porcelain. (Reprinted.)
English Furniture and Woodwork. Vol. I.
The Principal Works of Art at Chequers.
Water Colours in the Dixon Bequest.
Illuminated Manuscripts. Part II. (Reprinted.)

Handbook

Japanese Colour Prints. (Fifth edition.)

Guides

Facsimiles of Theban Wall-paintings.
Loan Exhibition of Drawings by Auguste Ravier.
Dutch Tiles.
Turkish Woven Fabrics.

No further subjects were issued as postcards.

VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 871,387 on weekdays and 164,493 on Sundays, giving a total of 1,035,880. In 1922 the total number was 913,040, of whom 157,929 came on Sundays. There was thus an increase of 122,840 in the total of attendance for the previous year; the weekly average of attendance rose from 17,558 in 1922 to 19,920. The total number of visitors to the Indian Section was 123,769 in 1923, and 126,845 in 1922.

The children's holiday classes, under the guidance of Miss E. M.

APPENDIX A

Spiller, were held as in previous years. The total number of visitors conducted by the Official Guide in the daily tours in 1923 was 11,179, and a further 440 persons were conducted in special parties, giving a total of 11,619, as against a total of 10,514 in 1922.

The following figures relate to the Art Library:

Number of attendances of readers	13,144
Volumes issued	49,702
Boxes or portfolios of photographs issued	2,745

During the year the Reading-rooms were re-decorated, and had to be closed, one at a time, for this purpose.

CIRCULATION

During the year 1923 loans were made or renewed to 92 Local Museums, 3 Temporary Exhibitions, 205 Schools of Art and other schools recognized under the Regulations for Technical Schools, 217 Secondary Schools, 26 Training Colleges, and 23 Miscellaneous Institutions. These loans comprised 31,661 works of art, 12,270 lantern-slides, and 429 books. The corresponding figures for 1922 were 29,823 works, 11,147 slides, and 432 books to 90 Museums, 4 Exhibitions, 210 Schools of Art, etc., 196 Secondary Schools, 16 Training Colleges, and 23 Institutions.

It will be seen that although the numbers of museums and schools in receipt of loans remained fairly constant, there was an increase in the numbers of works lent. This was in a measure due to the introduction towards the end of the year of a system of short term loans, supplementary to the annual loans. These loans are of works in one material, such as embroidery, woven fabrics, writing, and illumination, or of works by one artist, such as drawings and studies by Michelangelo, Holbein, and other old masters, woodcuts in black and white or in colour and so on. Only one special loan is issued to a school in any one year.

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Number of attendances of readers	13,144
Volumes issued	49,702
Boxes or portfolios of photographs issued	2,742

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During the year 1923 loans were made or renewed to 92 local Museums, 3 Temporary Exhibitions, 205 Schools of Art and other schools recognized under the Regulations for Technical Schools, 277 Secondary Schools, 20 Training Colleges, and 23 Miscellaneous Institutions. These loans comprised 31,661 works of art, 12,270 lantern-slides, and 420 books. The corresponding figures for 1922 were 29,823 works, 11,147 slides, and 432 books to 90 Museums, 4 Exhibitions, 210 Schools of Art, etc., 196 Secondary Schools, 16 Training Colleges, and 23 Institutions.

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APPENDIX A

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1923, 1922, AND 1921

Month	Weekdays			Sundays		
	1923	1922	1921	1923	1922	1921
Jan. ...	63,282	63,745	78,045	11,999	16,145	13,918
Feb. ...	50,647	54,161	96,670	12,797	13,007	19,285
March ...	55,397	60,000	157,395	11,032	13,475	23,564
April ...	70,518	81,285	122,137	15,124	13,507	23,099
May ...	71,612	51,687	80,335	11,453	8,371	15,100
June ...	63,811	63,132	75,635	11,378	11,502	12,912
July ...	76,590	72,473	81,133	13,136	21,498	15,292
August ...	108,567	86,282	125,158	11,927	10,573	15,401
Sept. ...	77,654	54,077	81,817	18,526	10,745	15,098
Oct. ...	90,823	56,999	71,240	14,432	14,260	16,793
Nov. ...	67,836	55,523	53,490	14,795	11,173	14,516
Dec. ...	74,650	55,747	59,359	17,894	13,673	9,156
TOTALS	871,387	755,111	1,082,414	164,493	157,929	194,134

APPENDIX B

REPORT ON THE BETHNAL GREEN MUSEUM, 1923

The re-organizing of the Bethnal Green Museum was systematically continued during 1923. Space being made available by the withdrawal and dispersal of the Food Collection, a considerable collection of Birds and Birds' Eggs (chiefly British) was got together from various sources and placed on exhibition, and another gallery containing objects of special interest to children was arranged.

REPORT OF VISITORS, ETC.

The total number of visitors to the Bethnal Green Museum during 1923 was 371,486, of whom 235,880 came on weekdays and 135,606 on Sundays. School classes visiting the Museum for study numbered 105 from 82 schools of the neighbourhood, with a total of 2,169 scholars.

